



CATALOGUE  
OF THE  
CASTS, BUSTS, RELIEFS,  
AND ILLUSTRATIONS OF THE  
School of Design and Ceramic Art.  
IN THE  
MUSEUM OF ART,  
OF THE  
MELBOURNE PUBLIC LIBRARY.



BY AUTHORITY:  
JOHN FERRES, GOVERNMENT PRINTER, MELBOURNE.

1865.



11/11/11









2nd Edition

3rd Edition

THE PUBLIC LIBRARY MELBOURNE

CATALOGUE  
OF THE  
CASTS, BUSTS, RELIEFS,  
AND ILLUSTRATIONS OF THE  
School of Design and Ceramic Art,  
IN THE  
MUSEUM OF ART,  
AT THE  
MELBOURNE PUBLIC LIBRARY.



BY AUTHORITY:  
JOHN FERRES, GOVERNMENT PRINTER, MELBOURNE.

---

1865.



# P R E F A C E

TO THE COLLECTION OF CASTS OF STATUES, BUSTS, AND BAS RELIEFS IN THE  
MUSEUM OF ART.

---

What tho' no marble breathes, no canvas glows,  
From ev'ry point a ray of genius flows !  
Be mine to bless the more mechanic skill  
That stamps, renews, and multiplies at will ;  
And cheaply circulates thro' distant climes  
The fairest relics of the purest times.  
Here from the mould to conscious being start  
Those living forms, the miracles of Art ;  
Here chosen gems imprint on sulphur shine,  
That slept for ages in a second mine.

ROGERS.

---

THE religious thought and feeling of the inhabitants of Greece exercised a powerful effect on Sculpture. Greece may be considered the country in which the art achieved its highest perfection.

The rude block of stone, the distorted trunk of a tree, the composite monsters polluted by pagan rites, claimed no reverence from a people endowed with a fancy so rich, an imagination so fertile.

To adore the elements or the vivifying powers of nature in their abstract vagueness, however suited to those content with the illusory contemplation of what they were unable to define, did not satisfy the sensibility of a nation gifted with a genius so active.

In the development of the exponents of their belief the Greeks lent to tradition a graceful and engaging credulity.

By interweaving the fictions handed down to them from their ancestors their mythological system became extremely complicated. Heroes and Heroines, associated with different alleged manifestations of the Gods, renowned for acts of valor, for having introduced civilising arts, wise laws, or useful inventions, were raised above the rank of mere mortals to celestial honors.



At an early period the Greeks gave form to the great divinities to which they ascribed the government of the universe, also to the subordinate powers believed to superintend and direct the particular affairs of mankind.

These forms were at first invested with attributes, physical and intellectual, superior to those conferred on man; next with a majesty and dignity emblematical of the Divine nature; lastly, in them was embodied the perfection of human symmetry, to which was imparted an ideal grace and beauty.

Exhibited in temples, halls, and public places, or enshrined in private sanctuaries, they warmed the beholder to a sense of devotion more intelligible than could have been aroused by the mysterious relics of a barbarous antiquity.

Inspired by her handmaiden, Poetry and Painting, and chastened by the enlightened criticism of successive generations, who by familiarity from infancy with such sublime works had been schooled to a correct judgment, Sculpture eventually, as it were, breathed life into the marble figure, and touched into motion the complex group.

The history of Greek Sculpture may be divided into three periods:—

The Dædalian.

That of Pericles; or, the Heroic.

That of Alexander the Great.

THE FIRST ranged over several centuries, from B.C. 1200 to B.C. 550. Deities and Heroes were the subjects which chiefly engaged the attention of the Sculptor.

Materials used were clay, wood,\* stone, marble, metals of various kinds. Opening the eyes, separating the feet, liberating the arms, and extending the limbs marked the works of this age as different from those of the primitive Egyptian stiff and formal style, according to which the eyes were closed, the feet placed together, and the arms held by the sides, indicating a representation of the dead rather than of the living person.

The names of some Statuaries distinguished in this era have been preserved. For what is known respecting them and the others alluded to, the reader is referred to the numerous writings upon Art, ancient and modern, collected in the Library.

Amongst the Sculptors are Dædalus, the Athenian; Smilis, of Crete; Euegrimmus, who, with Euchir and Diopus, followed the fortunes of Damaratus (father of Tarquin, eventually King of Rome) in his flight from Corinth to Etruria, B.C. 664, and gave a new direction to Etruscan art. Theodorus, son of Rhæcus, and brother of Telecles, to whom credit is given for the invention, B.C. 600, of casting in moulds, although as it had been practised long before by the Phœnicians, B.C. 1005,† all justly due to him may be the honor of having introduced the practice into Greece. Malas, his son Micciades,

\* The fig, sycamore, cedar, olive, ebony. Winck. i. 31.

† 1 Kings vii. 45.

his grandson Anthemus, with Bupalus and Athenis, his sons, sustained for nearly a century the reputation of the Isle of Chios.

Dipœnus and Scyllis, Cretans, who, according to Pliny, were the first to distinguish themselves as Sculptors in marble, left their native island and were established, about B.C. 590, at Sicyon, a town near Corinth, for ages the resort of Artists. Endœus, of Athens, was their pupil.

Glaucus, about B.C. 570, made the important discovery of the mode of soldering metals, at which time Theodorus, grandson of him above named, obtained renown as a statuary in bronze.

Perillus, about B.C. 565, fabricated for Phalaris, of Agrigontum, a Brazen Bull, the well-known instrument of torture used by that tyrant, of which the inventor was the first victim. Toetæus and Angelion flourished about B.C. 548. Doryelidas and Modon, his brother, were of Sparta. The works of those Artists were distributed through Greece and its islands, and found their way to the colonies on the continent of Asia, and eventually to Italy.

Pliny states that Augustus placed in the Temple of the Palatine Apollo, at Rome, some statues by Bupalus and Athenis, adding that they wrought in Parian marble called *lychnites*, because quarried by the light of *λύχρες*, a link or torch.

It is not probable that many productions of this school are now in existence, at least in a perfect state.

No representatives of the period are in this collection.

THE SECOND combined with the grosser figures invented in the time of fable, as well as with the loveliness of female grace, the stateliness of heroic proportion developed into sublimity in gods and demigods. It extended from B.C. 550 to B.C. 390, and rose to the highest eminence after the memorable repulse of the Persian, Xerxes, B.C. 480. Pericles, being established in power at Athens, about B.C. 460, undertook to reconstruct the temples destroyed by the invader, and to embellish the capital of his contemplated confederation of the States of Greece,—a bond to unite which would have been the religion professed by all.

With the illustrious Phidias (pupil of Agoladas) as his director of works, he built the Parthenon, the temple of the virgin goddess Athene—Minerva of the Romans—of which the architects were Calliœrates and Ictinus; the Propylæa, of which Mnesicles was the architect; the Odœum, a theatre for musical performances, and the Temple of Elœusis, on which Corœbus, Metagenes, and Xenœcles were employed.

These buildings were adorned by Alcœmenes and Agoracritus, instructed by Phidias, and others of the same school. To the statuaries already named may be added Polyclitus, Calamis, and Myron; Crysothomis and Eulitidas, of Argos; Amphicrates, Agasias or Hegesias, Menœchmus, and Sôidas, of Naupactus.

Gold, ivory, silver, many varieties of bronze and mixed metals, and the finest kinds of marble were employed. Statues made of the first two when used in combination were called *chrys-elephantine*; when various marbles were used for the purpose of producing variety of color, either to represent the hair, drapery, or ornaments, they were called *polylitic*; when that effect was accomplished by painting they were called *polychromic*. Eyes made of silver, crystal, glass, and paste were not unfrequently inserted, and this singular practice, so strangely at variance with our notions of pure taste, prevailed during the meridian splendor of the art. Wax, plaster, pitch, amber, aromatics, and costly perishable and combustible substances were also employed, according to the caprice of the artist or the extravagance or ostentation of the person for whom he wrought. The working of metals with sharp instruments, beating out, and embossing them with punches after they had been partially cast, was styled the *Torcentic* art.

The impetus given to Art by these extensive operations was much stimulated by the refinement thus produced, and materially influenced by the scientific study of Homer, whose poems had been collected by Pisistratus. The frequent representations of the tragedies of Æschylus, Sophocles, and Euripides, who flourished at this time, gave also to the community an elevation of sentiment reflected in the severe and simple grandeur of design, the majesty of conception, the force, power, and delicacy of execution, which form the characteristics of the first division of this period.

Amongst the cotemporaries and immediate successors of the above-named Artists, were Ctesilaus, Naucydes, of Argos, Pythagoras, of Rhegium, in Italy, successful in a contest with Myron; Calamis, Phradmon, and Callimachus, inventor of the Corinthian column; Theocsmus, Dinomenes, Lycius, Cannachus, and Patrocles, who, with others of greater or lesser fame, followed in the course of time.

Statues in the Museum, said to be of the Heroic period, are—No. 3, the Amazon; Nos. 26 27, the Discoboli; Nos. 36 37, the Gladiators. Respecting Nos. 32, the Fates, 41, the Horse's Head, 42, Ilissus, 61, Theseus, and the rest of the Elgin marbles, there is no doubt.

THE THIRD period may be extended so as to include from B.C. 390 to B.C. 146.

Moved by the success of the celebrated painters, Pamphilus, Zeuxis, Parrhasius, and Apelles, impressed by the subtle disquisitions of the Philosophers, and acted on directly by the increase of national wealth and luxury, Sculptors now bestowed more attention on the graceful flow of outline, on the skilful arrangement of the hair, on the becoming disposition of drapery. The ideal of human beauty was now produced in its perfection.

To the study of boldness and grandeur, to the heroic spirit and religious earnestness of the preceding age, succeeded the imitation of Nature, heightened by the charms of animated expression, enriched by the excellence and highly-wrought finish of execution.

The great works of the early part of this period were the Temple of Minerva, at Tegea, in Arcadia, the largest and most magnificent in the Peloponnesus, and the Mausoleum. The former was built under the direction of Scopas, of Paros, whose Venus—removed subsequently to the Temple of Mars, in Rome dedicated by Brutus Callaicus,—was pronounced by Pliny to have surpassed in excellence even that of Praxiteles. The latter, a Sepulchre, reared B.C. 352, at Halicarnassus (the modern Budrum), by Artemisia, Queen of Caria, in honor of her husband, was decorated by the same Scopas, and by Bryaxis, Timotheus, and Leochares, Athenians, each of whom, as it is supposed, undertook the execution of the bas-reliefs on one side of the frieze of the peristyle, some of which were added, in 1846, to the vast collection in the British Museum.

Next in order of time and repute came Lysippus,\* respecting whom Alexander the Great published an edict that no other person should represent him in bronze, as he had also directed in favor of Apelles, the painter, with regard to his portrait, and of Pyrgoteles,† the lapidary, with respect to engraving his figure on gems. The school of Lysippus, at Sicyon, was continued under Euthykrates, Daippos and Bedas, his sons; Lysistratus, his brother; Chares, Phocion, Eutyehides, Planis, and Tisicrates, his pupils; while at Athens flourished Praxiteles, with his sons, Cephisodotus and Timarchus; Euphranor, skilled also as a painter, and memorable as a writer upon Art; and Apollodorus, father of Cleomenes, to whom the Venus de Medici was for some time attributed.

They were followed by Pyromachus, to whom commentators on Pliny give the credit of being the author, in bronze, of the figure known as the Dying Gladiator; and Silanion, whose statue of Sappho, styled by Cicero "so perfect, so elegant, so elaborate," is enumerated amongst the spoils of Verres.

The intestine troubles which continued to distract Greece, after the death of Alexander, drove many distinguished artists forth to seek protection and encouragement from the Ptolemies of Egypt, the Seleucids of Asia, and the kings and people of Sicily. When Carthage fell beneath the arms of Scipio, and Corinth was destroyed by Mummius, the Art treasures of both cities were transferred to Rome, which began to absorb the wealth and attract the talent of other countries.

With these important events this period may be said to have closed.

Statues in the Museum assigned to this era are Nos. 6 and 7, Apollos; No. 12, The Boxers; No. 14, The Boy and Goose; Nos. 33 and 34, Fauns; and Nos. 62, 63, 64, 65, 66, Venuses.

‡ The history of Sculpture under the Romans may, for convenience, be made to embrace from B.C. 146 to A.D. 180.

\* Edicto vetuit, ne quis se præter Apellem  
Pingeret, aut alius Lysippo duceret æra  
Fortis Alexandri vultum simulantia.

Hon. Ep. li. 1, 239.

† Pliny vii. 37; xxxvii. 1-4.

Architecture, the construction of roads to enable them to extend and retain their conquests, aqueducts, theatres, and vast arenas for the exhibition of their cruel sports, instituted to amuse and finally employed to enthrall the people, engrossed this warlike race. They may be regarded as admirers of art, rather than as a nation producing artists from amongst themselves. Unlike the Greeks, who forbade the practice of Sculpture by any but persons of gentle birth, and who annexed to the study of its rules a protracted and expensive training, the Romans considered the arts of war and government\* their chief pursuit; they esteemed most highly the military distinctions which led to the principal civil preferments, and they willingly surrendered to others the supremacy in those accomplishments which required more finely-organized perceptions, more discriminating habit of thought, more cultivated and polished manners than they themselves could boast. Thus it was that they delegated the practice of most of the fine arts, as well as of the allied employments, to captives brought from abroad to swell the pomp of successive triumphs, or to slaves expressly educated for the purpose.

Genius, repressed in this servile condition, refused to display itself in such vigor as when, in the full enjoyment of liberty, it had been courted and honoured by the great; accordingly, it has been observed that the Romans seem to have contented themselves at first with copies of those remarkable statues which had not been transported to the capital. These were not in all instances rendered with strict fidelity to the originals, and a trifling deviation from the model was accepted as a compensation for the absence of the inventive faculty.

As taste ripened a more generous spirit grew up, and the enfranchisement of the Artist led to the emancipation of the intellect, and a consequent improvement in the style of Art.

Still the creative power, the embodiment of the workings of fancy and of the imagination, are not to be expected at the hands of a people eminently practical in their social, political, and religious institutions. Portraiture exact in minute detail, imitation unenlivened by any departure from the actual and the real, mark this period.

The magnificence of the buildings erected in the age of the early Cæsars, of the Flavian family, of Hadrian, and the Antonines, and the unprecedented splendor of the public shows, gave ample occupation to Artists; but the spirit thus awakened soon degenerated in consequence of the growing effeminacy of manners, and Artists were degraded into ministers of the pride, caprice, and wanton luxury of profligate Emperors.

\* *Excedent alii spirantia mollius æra;  
Credo equidem, vivos ducent de marmore vultus;  
Orabunt causas melius, cœlique meatus  
Describent radio, et surgentia sidera dicent.  
Tu regere imperio populos, Romane memento;  
Hæ tibi sunt artes; pacisque imponere morem,  
Parcere subjectis et debellare superbos.*

VIRG. *Æn.*, vi. 847.

There is considerable difficulty in fixing with precision the works expressly due to this period.

To inscribe on the plinth of the statue of an illustrious foreigner of a former age the name of a Roman warrior or statesman was, according to Cicero, a reprehensible act of frequent occurrence; and Suetonius informs us of a still more violent appropriation by Caligula, who collected antique statues of gods, famous for their beauty and the veneration paid to them, removed the heads and replaced them with his own. He carried his destructiveness still further, as he demolished or dispersed the statues of many distinguished personages set up in the public places in Rome; while Nero exceeded him in barbarism, for in his progress through Greece he overturned the statues which had been erected in honor of victors at the different national games.

The best known sculptors of this epoch are Posidonius and Coponius, who embellished the theatre of Pompey; Pasiteles, master of Stephanus, and Menelaus, his pupil; Arcesilaus, who produced the Venus Genetrix, placed in his Forum by Julius Cæsar; Thaletion, a freedman of Mæcenas; Chimarus, who made the shrine and statue of Germanicus; Zenodorus, who executed the colossal figure of the Sun, 120 feet high, intended to represent Nero, which was put in front of his golden house; Agesander, Athenodorus and Polydorus, authors of the Laocoon, of which many reproductions were known to exist.

Apollodorus, of Athens, superintended the erection of Trajan's column, enriched with bas-reliefs, showing powerful forms in natural and appropriate attitudes. Zeno, of Caria, Papias and Aristæus, of Cyprus, flourished under that emperor, who revived the art, then hastening to its decline.

The names of many of these persons sufficiently denote the foreign extraction of those who bore them.

Statues in the Museum ascribed to this period are No. 5, Antinous; 16, Canephora; 17, Castor and Pollux; 19, Cupid and Psyche; 31, Flora; 35, Germanicus; 46, Laocoon; 55, Pudicitia.

The period of primitive Christian Sculpture may be briefly passed by, inasmuch as unfortunately the Museum does not yet possess any of its curious and suggestive productions.

Drawing his inspiration from the pure sources of Holy Writ, absorbed by a devout enthusiasm, the chief aim of the early Christian Sculptor was a pious illustration of his subject, rather than a display of technical dexterity or an adherence to the rules of Art.

The oppression to which he was exposed by reason of his creed restricted the exercise of his abilities in a great measure to sepulchral and monumental works usually executed in relief.

Still a rare gleam of intellect occasionally shines through some of these simple and truthful labours, and although instances occur in which the mythology of ancient time

is strangely intermixed with the new religion, the innocence, sincerity, and tenderness of motive of the designer may well disarm criticism on the homely nature of the execution.

Upon the change of the seat of government from Rome to Constantinople, the Emperor Constantine was soon impressed with the irresistible conviction that the principal impediment to making the city of his choice surpass all others in magnificence was the decline of Art.

Unable to resuscitate the expired genius of a former time, he imitated the rapacity of his predecessors; in order to heighten the splendor of his new "Colonia," the noblest and most favored daughter of old Rome, he denuded all other parts of the empire of their fairest ornaments.

Trophies of memorable wars, the statues of gods and heroes, of sages and poets, were transported to Byzantium, so that "nothing seemed wanting except their souls to animate the astonishing resemblances of these illustrious beings."\* Of these statues not fewer than 427 were assembled in the temple dedicated to St. Sophia,† the Divine Wisdom.

The oriental character being unsuited to the severe study of Sculpture, Art took in the East a new direction; while Italy, reduced to the humiliating position of a power of secondary dignity, became a prey to successive wild invaders, whose only regard for works of Art was a superstitious dread of injuring such as their ignorance invested with a power of enchantment or sorcery.‡

For more than 600 years—from the time of Hannibal—no foreign enemy had insulted the walls of Rome. Alaric was the first who in her hour of weakness dared to aspire to the conquest of the eternal city.

He led his Visigoths from his conquests in Macedonia and Illyria, besieged thrice, and finally, A.D. 410, took and sacked the city, 1163 years after its foundation.

Genseric, A.D. 455, crossed with his Vandals from Africa, and plundered Rome of what had been left after or accumulated since the former pillage; and an avenging Nemesis gave to Carthage, at the hands of a barbarian, born on the shores of the Baltic, the spoils of her ancient and remorseless foe. In his heroic resistance to the furious assaults of Vitiges, A.D. 537, pent within the sepulchre of Hadrian, which, in his extremity, he converted into a fortress, Belisarius hurled upon the heads of the besiegers the statues with which that remarkable structure had been decorated; and the defenders of the capital thus reluctantly became the destroyers of its choicest and most esteemed ornaments.

Under such rude shocks as these the arts succumbed. They suffered still more, however, from the utter exhaustion of the human mind in the regions where they had formerly

\* Cedrenus, 369. Byzan. Script.

† Codinus, Ex. 8. "Byzan. Script.

‡ The singularity of this exception was not admitted by the Iconoclasts at a later period, under Leo III., the Isaurian, about A.D. 730, and his successors.

flourished, from the obliteration of all refined sentiment and the destruction of the whole spiritual and ideal world of antiquity to which they had been so much beholden.

Then closed on them the obscurity of that long and dreary interval of many hundred years, during which the Sculptor rarely showed his skill, except when associated with the Architect.

The Sculptor's hand produced on such occasions the accessory embellishments for those vast and elegant structures which remain monuments of the architectural ability and the exquisite taste of Ecclesiastics, the only depositaries of learning in a rude and uncouth age.

About the fifteenth century a fresh life was infused into the arts.

The recovery of manuscripts of many of the classical authors; the circulation and study of these, facilitated by the invention of Printing; the exhumation of some of the noble statues, buried for centuries beneath ruins; the improved condition of society in the principal states of Europe; the increase of wealth and the enlightened patronage of men of letters and of Artists, contributed to a development of the human intellect in literature, science, and the fine arts, as rapid as it was remarkable and brilliant.

An enumeration of the great masters, preceeding and of the time of the Medici family, is needless. Their world-renowned names are imperishable: they live in their works. These combine the vigor of the pagan era and the spirituality of the new belief which displaced the old merely human ideal.

Statues and Reliefs which belong to this period are No. 20, Cupid; No. 45, Julian de Medici; and Holy Family, relief, by Michael Angelo Buonarrotti; No. 48, Mercury, by John of Bologna; Boys, in relief, by Fiamingo and Donatelli; with Panels of the Gates of the Baptistry at Florence, by Ghiberti.

From that period to the present the transition has been gradual. Temporary fluctuations have occurred, according as the eminence or success of some particular master has captivated the public and directed the course of his admirers or imitators.

Comment upon the work of the contemporary Sculptor it is not proposed to submit. A decision upon it involves not only an acquaintance with the history of his art in its former phases, but of that of Architecture, with which it has so often acted in unison, and that of Painting, to which it is so closely allied.

It demands that a just allowance should be made for the embarrassments which impede attempts to render in the spirit of the antique, yet without slavish copying, subjects taken from the remote history of people, whose manners, customs, habits, were so different from ours; or those drawn from an extinct mythology, the mysterious origin of which is in so many of its recesses unknown, forgotten, or misunderstood. It requires, also, that consideration should be shown on account of the obstacles which enumber efforts to impersonate Christian virtues or abstract ideas, the rendering of which is completely arbitrary.



It enjoins moreover, an insight, thorough and exact, into the influences which so frequently fetter genius and confine the Sculptor to the duty of portraying the commonplace of living human passion, and the unpicturesque incidents of modern days.

Regarding the Sculptor as the expositor of man's thought and belief, the visitor to this collection, small and rudimentary though it be, may form his own opinion as to what has been in different ages esteemed the faithful rendering of the grand, the sublime, the beautiful, the true.

Statues and Reliefs in the Museum by sculptors of modern times are Nos. 18, Cupid; 24, Diana; 28, Dorothea; 29, Eve at the Fountain; 38, Graces; 39, Greek Slave; 40, Hercules and Omphale (as the restorations and additional figure entitle Flaxman to the merit of having converted a mutilated torso into a complete group); 43, Innocence; 47, Mercury; 50, Mother and Child; 51, Musidora; 52, Narcissus; 53, Perseus; 58, St. George and the Dragon; 59, Tambourine Girl; 60, Terpsichore; 67, 68, 69, Venuses; 70, Venus and Cupid; and reliefs by Flaxman, Gibson, and Thorwaldsen.

The foregoing observations are presented with a diffidence much increased in consequence of the difficulty which has been experienced in the endeavours to reconcile conflicting chronological statements advanced, and the contrariety of view entertained by the learned writers consulted during the preparation of the Catalogue.

The authorities referred to have been verified, so that errors, which a more abundant leisure might have escaped, may be corrected; and omissions, necessary to avoid prolixity, or which the absence of means of obtaining information has caused,\* may be supplied by the diligent and indulgent reader.

It would be ungracious to conclude without adverting to the fact that the Trustees owe to the generosity of friends formerly resident here, as well as of others but incidentally connected with the country, many of the interesting objects which the Museum contains.

These represent more than £800 expended in the purchase; but as furnishing means of enlightened gratification and material instruction in the practical branches of art-manufacture and design, and also as affording testimony of the kind support of the givers, they possess an enduring worth much exceeding their mere money value.

The pleasure originally afforded to the donors in presenting them to the institution for the benefit of the community, will doubtless be enhanced by the knowledge that the usefulness of their well directed liberality is thoroughly appreciated by the public of Victoria.

\* One may well exclaim with the polished scholar and learned antiquarian, that "it is pity there is not something like a public register to preserve the memory of such statues as have been found from time to time, and to mark the particular places where they have been taken up, which would not only prevent many fruitless searches for the future, but might often give a considerable light into the quality of the place, or the design of the statue."—ADAMSON, "Travels in Italy."

# Trustees of the Melbourne Public Library.

BY A PROCLAMATION, PUBLISHED IN THE "VICTORIA GOVERNMENT GAZETTE,"  
20TH JULY, 1853, BEARING DATE,

"Colonial Secretary's Office,

"Melbourne, 19th July, 1853.

"His EXCELLENCY the LIEUTENANT-GOVERNOR has been pleased to appoint

- (a) "His Honor Mr. Justice BARRY.
- (b) "The Honorable WILLIAM FOSTER STAWELL, Esquire, Attorney-General.
- (c) "The Honorable JAMES FREDERICK PALMER, Esquire, Speaker of the House of Assembly.
- (d) "The Honorable HUGH CULLING EARDLEY CHILDERS, Esquire, Collector of H.M. Customs.
- "DAVID CHARTERIS MACARTHUR, Esquire.
- (e) "The Honorable Sir FRANCIS MURPHY, Speaker of the House of Assembly.

"Trustees of the Melbourne Public Library."

- (a) Now Sir REDMOND BARRY.
- (b) Now Sir WILLIAM FOSTER STAWELL, Chief Justice of the Supreme Court.
- (c) Now Sir JAMES FREDERICK PALMER, President of the Legislative Council.
- (d) Now Member of Parliament for Pontefract (England).
- (e) In the place of the Hon. Hugh Culling Eardley Childers, resigned.

# Staff of the Melbourne Public Library.

<i>Librarian</i>	...	...	...	...	AUGUSTUS TULK, Esquire.
<i>Sub-Librarian</i>	...	...	...	...	HENRY SHEFFIELD, Esquire.
<i>Clerk</i>	...	...	...	...	MR. WILLIAM CLEARY.
<i>First Assistant</i>	...	...	...	...	MR. GEORGE BROCKWAY.
<i>Second</i>	"	...	...	...	MR. ROBERT CURTIS.
<i>Third</i>	"	...	...	...	
<i>First Attendant</i>	...	...	...	...	JOHN HODGES.
<i>Second</i>	"	...	...	...	GEORGE HOPKINS.
<i>Third</i>	"	...	...	...	
<i>Fourth</i>	"	...	...	...	

# Moneys Voted by Parliament

IN AID OF THE

## MELBOURNE PUBLIC LIBRARY.

### FOR THE BUILDING.

									£	s.	d.
1854	...	...	...	...	...	...	...	...	10,000	0	0
1855	...	...	...	...	...	...	...	...	10,000	0	0
1858	...	...	...	...	...	...	...	...	20,000	0	0
1863	...	...	...	...	...	...	...	...	8,000	0	0
1864	...	...	...	...	...	...	...	...	3,880	0	0
									<hr/>		
									51,880	0	0
									<hr/>		
Expended	...	...	...	...	...	...	...	...	50,994	11	4
Lapsed	...	...	...	...	...	...	...	...	885	8	8
									<hr/>		
									51,880	0	0

### FOR THE PURCHASE OF BOOKS.

1853	...	...	...	...	...	...	...	...	3,000	0	0
1854	...	...	...	...	...	...	...	...	3,000	0	0
1855	...	...	...	...	...	...	...	...	3,000	0	0
1856	...	...	...	...	...	...	...	...	3,000	0	0
1857	...	...	...	...	...	...	...	...	5,000	0	0
1858	...	...	...	...	...	...	...	...	5,000	0	0
1859	...	...	...	...	...	...	...	...	5,000	0	0
1860	...	...	...	...	...	...	...	...	2,000	0	0
1861	...	...	...	...	...	...	...	...	3,000	0	0
1862	...	...	...	...	...	...	...	...	3,000	0	0
1863	...	...	...	...	...	...	...	...	3,500	0	0
1864	...	...	...	...	...	...	...	...	2,000	0	0
									<hr/>		
									40,500	0	0
									<hr/>		
Expended in Books	...	...	...	...	...	...	...	...	34,285	8	8
Lapsed	...	...	...	...	...	...	...	...	6,214	11	4
									<hr/>		
									40,500	0	0

### FOR THE PURCHASE OF WORKS OF ART.

1859	...	...	...	...	...	...	...	...	2,000	0	0
1862.	Donations of the value of	...	...	...	...	...	...	...	800	0	0
									<hr/>		
									£2,800	0	0

# Form of a Bequest

TO BE

INTRODUCED INTO A WILL OR CODICIL BY ANY PERSON DESIROUS TO LEAVE  
A DONATION OR LEGACY IN FAVOR OF THE INSTITUTION.

*I hereby Give and Bequeath unto the Trustees for the time being of the  
MELBOURNE PUBLIC LIBRARY, all and singular my*

1. Arms.
2. Autographs.
3. Books.
4. Busts.
5. Cabinets.
6. Cameos.
7. Charts.
8. China.
9. Coins.
10. Drawings in Pencil, Pen, Chalk, or  
other Material.
11. Engravings.
12. Etchings.
13. Gems.
14. Intaglios.
15. Jewellery.
16. Lithographs.
17. Manuscripts.
18. Maps.

19. Medals.
20. Mezzotints.
21. Music and Musical Instruments.
22. Objects of Natural History.
23. Pamphlets.
24. Paintings in Oil, Body, Water,  
or other color.
25. Photographs.
26. Porcelain.
27. Prints.
28. Sculpture.
29. Seals.
30. Sketches.
31. Statues.
32. Stereoscopic Views.
33. Surveys.
34. Tracings.
35. Vases.
36. Weapons.

Casts, Moulds, or Imitations, in Ivory, Gold, Silver, Bronze, or other Metal, Glass, Porcelain, Plaster,  
Clay, Terra Cotta, or other material, of Nos. 4, 6, 8, 9, 13, 14, 15, 19, 26, 28, 29, 31, 35.\*

*The same to be placed in the Public Library, and to be there kept by the said Trustees,  
for the use of the public, subject to the general regulations of the Institution.*

\* NOTE.—Any one or more of the above-enumerated objects may be selected, as occasion may require.

Or,

Or,

*I Give and Bequeath unto the Trustees of the MELBOURNE PUBLIC LIBRARY for the time being, the sum of \_\_\_\_\_ Thousand Pounds, to be paid to them within Twelve months after my decease, and to be by them invested with all convenient speed in the purchase of Books on the subject of*

1. Constitutional History.
2. Political Economy.
3. Travels [or as the case may be].

*Such Books to be strongly bound in [red, or green, or purple, or other] Leather, and Stamped with my Crest [or Arms], and kept in the Library for the use of the public, subject to the general regulations of the Institution.*

Or,

*I Give and Bequeath unto the Trustees of the MELBOURNE PUBLIC LIBRARY for the time being, the sum of \_\_\_\_\_ Thousand Pounds, to be paid to them within Twelve months after my decease, and to be by them, with all convenient speed, invested in Government Securities of Victoria.*

*And I do direct that the said Trustees shall receive the interest payable upon such Securities, and invest the same, from time to time, in the purchase of Books on the subject of*

1. History; or in the purchase of
2. Water Color Drawings of Living British Artists.
3. Ancient Coins.
4. Maps or Charts [or as the case may be].

*Or, in the payment of one or more competent persons to deliver a course of not less than \_\_\_\_\_ Lectures during the year, at such time and place as the Trustees may appoint, upon the subject of \_\_\_\_\_ or upon such subjects as the said Trustees may direct.*





## Works on the Fine Arts.

---

### A.

ADAMS (EDWARD). The Polychromatic Ornament of Italy. 4to, 1 vol. *Lond.* N.D.

AGINCOURT (SEROUX D'). History of Art, by its Monuments, from its decline in the 4th century to its restoration in the 16th. Folio, 1 vol. *Lond.*, 1847.

ALBANI (FRANCISCO). Picture in *Æde Verospia*. Folio, 1 vol. *Rome*, 1704.

ALT (RUDOLF). *Malerische Ansichten von Wien*. 4to, 1 vol. *Wien*, N.D.

ANTIQUARIAN ETCHING CLUB PUBLICATIONS.

4to., Vols. I-V. *Lond.*, 1849-53.

ARESTI (JOSEPH).

1. Ancient Ornamental Alphabets. 8vo, 1 vol. *Lond.*, N.D.

2. Lithoezographia; or, Aquatinta stippled gradations produced upon drawings washed or painted on stone. 8vo, 1 vol. *Lond.*, 1857.

ART. British Sculptors, Sculpture, and our Public Monuments (Notes on).

*Lond.*, 1861. Pamp. Eng., vol. V. New Ser.

ART UNION. A Monthly Journal of Fine Arts. Edited by S. C. Hall.

4to, 7 vols. *Lond.*, 1839-48.

ART JOURNAL.

4to, 14 vols. *Lond.*, 1849-62.

ARUNDEL SOCIETY.

4to and 12mo, 6 vols. *Lond.*, 1854-56.

1. Bezzi (G. A.) Vasari's Life of Giovanni Angelico da Fiesole. Translated. 1 vol.

2. Descriptive Notice of the Drawings, Tracings, Models, and Miscellaneous Publications of the Arundel Society, exhibited in the Crystal Palace, November, 1855. 1 vol.

3. Layard (Austin Henry).

(I.) Frescoes, by B. Pinturicchio, at Spello.

(II.) Madonna and Saints in Fresco, by O. Nelli.

(III.) Martyrdom of St. Sebastian in Fresco, by P. Perugino. 4to, 1 vol.

4. (I.) Giovanni Sanzio and his Fresco at Cagli.

(II.) D. Ghirlandajo and his Fresco of the Death of St. Francis. 4to, 1 vol.

5. Ruskin (John). Giotto and his Works in Padua. 4to, 1 vol.

6. Wyatt (Matthew Digby), Notices of Sculpture in Ivory; and Oldfield (E.), Catalogue of Specimens of Ancient Ivory Carvings in various Collections. 4to, 1 vol.

A



## B.

- BARRE (L.)** Herculaneum et Pompéi. Recueil Général des Peintures, Bronzes, Mosaïques, etc., découverts jusqu' à ce jour, gravés par H. Roux.  
4to, 8 vols. *Paris*, 1861-62.
- BARRESWIL (CHARLES LOUIS) et DAVANNE (M.)** Chimie Photographique.  
2nd ed. 8vo, 1 vol. *Paris*, 1859.
- BARRY (JAMES, Professor of Painting, R.A.)** Works, containing his Correspondence from France and Italy with Edmund Burke, his Lectures on Painting, &c., with some account of his Life and Writings.  
4to, 2 vols. *Lond.*, 1809.
- BARTSCH (ADAM.)** Le Peintre Graveur (avec les seize dessins copies faites d'après les estampes très-rare de différents maîtres).  
12mo, 22 vols.  
Vols. I.-V.—Pays-Bas. *New ed. Leipzig*, 1854.  
Vols. VI.-XI.—Vieux maîtres Allemands. *Vienna*, 1808.  
Vol. XII.—Les clair-obscur des maîtres Italiens. *Vienna*, 1811.  
Vol. XIII.—Vieux maîtres Italiens. *Vienna*, 1811.  
Vols. XIV., XV.—Marc-Antoine et son école. *Vienna*, 1813.  
Vols. XVI.-XXI.—Peintres Italiens. *Vienna*, 1818-21.  
Vol. XXII.—Dessins. *N.D.*
- BERG (JOH. AUG.)** Sverige Framstüldt i Taflor 96 Litografer i Tontryck.  
Oblong folio, 2 vols. *Göteb.*, N.D.
- BERGMAN (CARL JOHAN.)** Gotland och Wisby i Taflor.  
Oblong folio, 1 vol. *Stock.*, 1858.
- BERMUDEZ (JUAN AGUSTIN CEN.)** Diccionario Historico de los Profesores de las Bellas Artes en España.  
12mo, 6 vols. *Madrid*, 1800.
- BLACKWOOD (LADY ALICIA.)** Scutari, the Bosphorus, and Crimea. 24 sketches.  
Folio, 1 vol. *Ventnor*, 1857.
- BLANC (CHARLES.)** History of the Painters of all Nations. 4to, 1 vol. *Lond.*, 1855.
- BOISBAUDRAN (HORACE LECOQ DE.)** Education de la Memoire Pittoresque. Application aux Arts du Dessin. 2nd ed. 8vo, 1 vol. *Paris*, 1862.
- BOISSERÉE COLLECTION.** German and Flemish Paintings of the 14th, 15th, and 16th centuries.  
Folio, 4 vols.
- BRAY (ANNA ELIZA.)** Life of Thomas Stothard, R.A., with Personal Reminiscences.  
4to, 1 vol. *Lond.*, 1861.
- BRETON (ERNEST.)** Pompeia decrite et dessinée suivie d'une Notice sur Herculaneum.  
2nd ed. 8vo, 1 vol. *Paris*, 1855.
- BRITISH MUSEUM.**
1. Description of the Ancient Terracottas in the British Museum, by T. Combe.  
4to, 1 vol. *Lond.*, 1810.
  2. Catalogue of the Ancient Marbles, with Engravings, in the British Museum.  
4to, 11 vols. *Lond.*, 1812, 1861.
  3. Catalogue of the Greek and Etruscan Vases in the British Museum.  
Vol. I. 8vo, 1 vol. *Lond.*, 1851.
- BROMLEY (HENRY.)** Catalogue of Engraved British Portraits, from Egbert the Great to the Present Time; with an Appendix, containing the Portraits of such Foreigners as may claim a place in the British Series.  
4to, 1 vol. *Lond.*, 1793.

- BRONGNIART (ALEXANDRE).** *Traité des Arts Céramiques, corrigé et augmenté, par Alphonse Salvétat.*  
2<sup>nd</sup> ed. 8vo, 2 vols., avec un Atlas, 4to, 1 vol. *Paris*, 1854.
- BROWN (RICHARD).** *Principles of Practical Perspective; or, Scenographic Projection.*  
2<sup>nd</sup> ed. 4to, 1 vol. *Lond.*, 1835.
- BRUCE (M.)** *Hong Kong illustrated in a Series of Lithographs.*  
Folio, 1 vol. *Lond.*
- BRULLIOT (FRANÇOIS).** *Dictionnaire des Monogrammes, Marques Figurées, Lettres, Initiales, Noms Abrégés, etc., avec lesquels les Peintres, Dessinateurs, Graveurs et Sculpteurs ont désigné leurs Noms.*  
New ed. 4to, 1 vol. *Munich*, 1832-34.
- BRYAN (MICHAEL).** *Biographical and Critical Dictionary of Painters and Engravers, with Cyphers, Monograms, and Marks used by each Engraver, and List of their Principal Works.*  
4to, 2 vols. *Lond.*, 1816.
- BURCHETT (R.)** *Practical Perspective.*  
8vo, 1 vol. *Lond.*, 1859.
- BURNET (JOHN).**
1. *Practical Hints on Portrait Painting. Illustrated by Examples from the Works of Vandyke and other Masters.* 4to, 1 vol. *Lond.*, 1850.
  2. *Turner and his Works, with Memoir by Peter Cunningham.* Folio, 1 vol. *Lond.*, 1852.
- BUSSCHIER (EDMOND DE).**
1. *Album et Description du Cortège des Comtes de Flandre.* 8vo, 2 vols. *Gand.*, 1852, 1853.
  2. *Ruines de l'Abbaye de Saint Bavon.* 3<sup>me</sup> ed. Folio, 1 vol. *Gand.*, 1854.

## C.

- CAIMI (ANTONIO).** *Delle Arti del Disegno e Degli Artisti nelle Provincie Lombardia dal 1777 al 1862. Exhib. Inter., 1862, vol. VI.* 8vo, 1 vol. *Milano*, 1862.
- CANOVA (ANTONIO).** *Works of, engraved by H. Moses, with Memoir by Count Cicognara.* Folio, 3 vols. *Lond.*, 1824.
- CARTER (JOHN).**
1. *The Ancient Architecture of England; including the Orders during the British, Roman, Saxon, and Norman Eras, and under the Reigns of Henry III. and Edward III.* New ed. Folio, 1 vol. *Lond.*, 1837.
  2. *Specimens of Ancient Sculpture and Painting in England, from the Earliest Period to the Reign of Henry VIII.* New ed. Folio, 1 vol. *Lond.*, 1838.
- CAVÉ (MARIE ELISABETH).** *Cours du Dessin sans Maître.* Folio, 1 vol. *Paris*, N.D.
- CELLINI (BENVENUTO).** *Vita scritta da lui medesimo restituita alla Lezione Originale dal Dottor Francesco Tassi.* 8vo, 3 vols. *Firenze*, 1829.
- CHATTO (W. A.) and JACKSON (JOHN).** *Treatise on Wood Engraving, Historical and Practical.* 8vo, 1 vol. *Lond.*, 1839.
- CHEVREUL (MICHEL EUGENE).** *The Principles, Harmony, and Contrast of Colors, and their Application to the Arts and Sciences. Translated by C. Martel.* 2<sup>nd</sup> ed. 8vo, 1 vol. *Lond.*, 1855.
- CICERI (EUGENE).** *Cours progressif de Paysage.* Folio, 1 vol. *Paris*, 1857.

- CICOGNARA (LEOPOLD). Storia della Scultura dal suo Risorgimento in Italia sino al Secolo di Napoleone. Folio, 3 vols. *Vicenza*, 1813-18.
- CLAUDE (GELÉE, dit LE LORRAIN). Liber Veritatis; or, a Collection of 200 Prints after the Designs of Claudio le Lorrain, executed by Richard Earlom. Folio, 3 vols. *London*, 1777-1819.
- COLLINS (W. WILKIE). Memoirs of William Collins, with selections from his Journals and Correspondence. 8vo, 2 vols. *London*, 1848.
- CONSONI (N.) Cartoons from the Vatican. Folio, 1 vol. *London*, N.D.
- COQUEREL (ATHANASE, junior). Fine Arts in Italy in their Religious Aspect. Translated by Edward and Emily Higginson. 8vo, 1 vol. *London*, 1859.
- CORREGGIO (ANTONIO DE' ALLEGRI) and PARMEGIANO (GIROLAMO FRANCESCO MARIA MAZZOLA). Sketches of the Lives of. 8vo, 1 vol. *London*, 1823.
- CROOKES (WILLIAM). Handbook to the Waxed Paper Process in Photography. 8vo, 1 vol. *London*, 1857.
- CROWE (J. A.) and CAVALCASELLE (G. B.) The Early Flemish Painters: Notices of their Lives and Works. 8vo, 1 vol. *London*, 1857.
- CRYSTAL PALACE, SYDENHAM. The Guide and Handbooks to. 12mo, 5 vols. *London*, 1854.
- CUMBERLAND (RICHARD). Anecdotes of Eminent Painters in Spain, 16th and 17th centuries. 2nd ed. 12mo, 2 vols. *London*, 1787.
- CUNNINGHAM (ALLAN).

1. Lives of the British Painters, Sculptors, and Architects.

12mo, 6 vols. *London*, 1839.

2. Life of Sir David Wilkie: his Journals, Tours, and Critical Remarks on Works of Art.

8vo, 3 vols. *London*, 1848.

D.

- DAHLBERG (E.) Beskrifning öfver Städter, Egendomar, Minnesmarken upptagne, uti Suecia Antiqua et Hodierna. Oblong folio, 1 vol. *Stock*, N.D.
- DAVIES (EDWARD). Life of Murillo, compiled from Various Authors. 8vo, 1 vol. *London*, 1819.
- DAVIS (Dr. NATHAN). Carthage and her Remains; being an Account of the Excavations and Researches on the Site of the Phœnician Metropolis in Africa and other adjacent places. 8vo, 1 vol. *London*, 1861.
- DELAMOTTE (PHILIP H.)
1. Practice of Photography. 3rd ed. 12mo, 1 vol. *London*, 1856.
2. Oxymel Process in Photography. 12mo, 1 vol. *London*, 1856.
- DE QUINCY (QUATREMER). On Imitation in the Fine Arts. Translated by J. C. Kent. 8vo, 1 vol. *London*, 1837.
- DOUCE (FRANCIS). The Dance of Death, exhibited in Engravings on Wood; with a Dissertation on Macabre and Hans Holbein. 8vo, 1 vol. *London*, 1833.
- DRAWING and SINGING. Some of the Advantages arising from the study of. Vict. Pamp., vol. XI.
- DRESSER (CHRISTOPHER, Ph. D.) Art of Decorative Design. 8vo, 1 vol. *London*, 1862.
- DUBOIS (AMBROISE). Galerie de la Reine dite de Diane à Fontainebleau, peinte par, en M.DC. Folio, 1 vol. *Paris*, 1858.

- DUPLESSIS (GEORGE). Histoire de la Gravure en France. 8vo, 1 vol. *Paris*, 1861.
- DUPPA (RICHARD, LL.B.) and DE QUINCY (QUATREMERE). 1. Life of Michel Angelo. 2. Life of Raffaello. Translated by William Hazlitt. 12mo, 1 vol. *Lond.*, 1846.
- DU SOMMERARD (ALEXANDRE). Les Arts au Moyen Age. Folio, 5 vols.; 8vo, 5 vols. *Paris*, 1838-46.
- DYCE (WILLIAM). Introduction to the Drawing-Book of the School of Design, published 1842-3. *Lond.*, 1854. Education Rep., vol. III.

## E.

- ELLIS (SARAH). Morning Call (The). A Table Book of Literature and Art. 8vo, 4 vols. *Lond.*, N.D.
- ENGLEFIELD (SIR HENRY). Vases from the Collection of. Drawn and Engraved by H. Moses. 4to, 1 vol. *Lond.*, 1848.
- EPISCOPIUS (JAN DE BISSCHOP). Signorum Veterum Icones. Paradigmata Graphices variorum Artificum. Folio, 1 vol. *Hague*, 1671.
- ETEX (ANTOINE). Cours Élémentaire de Dessin appliqué à l'Architecture, à la Sculpture, etc. 4to; 1 vol., and folio, 1 vol. *Paris*, 1849.
- EVANS (REV. G. W. D.). The Classic and Connoisseur in Italy and Sicily; with an Appendix containing an abridged Translation of Lanzi Storia Pittorica. 8vo, 3 vols. *Lond.*, 1835.

## F.

- FAU (DR. J.) Anatomy of the External Forms of Man, intended for the use of Artists, Painters, and Sculptors. Edited, with additions, by Robert Knox. 8vo, 1 vol., and atlas, fol., 1 vol.—2 vols. *Lond.*, 1849.
- FERGUSON (JAMES).
1. Illustrations of the Rock Cut Temples of India. 8vo, 1 vol.; folio, 1 vol. *Lond.*, 1845.
  2. Picturesque Illustrations of Ancient Architecture in Hindostan. Folio, 1 vol. *Lond.*, 1848.
  3. The Palaces of Nineveh and Persepolis Restored: an Essay on Assyrian and Persian Architecture. 8vo, 1 vol. *Lond.*, 1851.
- FLAXMAN (JOHN).
1. Compositions from the Iliad of Homer. Engraved by T. Piroli and William Blake. Folio, 1 vol. *Lond.*, 1805.
  2. Compositions from the Odyssey of Homer. Engraved by Parker and Neagle. Folio, 1 vol. *Lond.*, 1805.
  3. Compositions from the Works, Days, and Theogony of Hesiod. Engraved by William Blake. Folio, 1 vol. *Lond.*, 1817.
  4. Compositions from the Tragedies of Æschylus. Engraved by T. Piroli and Frank Howard. Folio, 1 vol. *Lond.*, 1831.
  5. Compositions from the Divine Poem of Dante Alighieri. Engraved by T. Piroli. Folio, 1 vol. *Lond.*, 1807.

FLAXMAN (JOHN), (*continued*)—

6. Compositions of the Acts of Mercy. Engraved by F. Chevin.  
Folio, 1 vol. *London*, 1831.
  7. Anatomical Studies of the Bones and Muscles, for the use of Artists,  
Engraved by H. Landseer, with Two Additional Plates and Explanatory  
Notes by W. Robertson. Folio, 1 vol. *London*, 1833.
  8. Lectures on Sculpture. 2nd ed. 8vo, 1 vol. *London*, 1838.
- FORREST (Lieut.-Col.) Picturesque Tour along the rivers Ganges and Jumna.  
Folio, 1 vol. *London*, 1824.
- FRANKS (AUGUSTUS WOLLASTON). Book of Ornamental Glazing Quarries. Collected  
and Arranged from Ancient Examples. 8vo, 1 vol. *Oxford*, 1849.
- FURIETTI (JOSEPHUS ALEXANDER). De Musivis ad S. S. Patrem Benedictum XIV.  
Pontificem Maximum. 4to, 1 vol. *Roma*, 1752.
- FUSELI (HENRY). Twelve Lectures on Painting, delivered at the Royal Academy;  
with Additional Observations and Notes. 4to, 1 vol. *London*, 1830.

## G.

## GALLERIES.

1. Bilder-Gallerie im Belvidere zu Wien, von Carl Haas.  
4to, 4 vols. *Vienna*, 1821-28.
2. Catalog der Koniglichen Gemalde-Gallerie zu Dresden.  
12mo, 1 vol. *Dresden*, 1848.
3. Catalogue des Tableaux de la Pinacothèque Royale à Munich.  
12mo, 1 vol. *Munich*, 1860.
4. Catalogue du Musée d'Anvers. 12mo, 1 vol. *Anvers*, N.D.
5. Catalogue de la Galerie de Tableaux Imperiale-Royale au Belvédère à Vienne  
de E. Eugert. 12mo, 1 vol. *Vienne*, 1859.
6. Description de la Glyptothèque de Louis I., Roi de Bavière.  
12mo, 1 vol. *Munich*, N.D.
7. Dresde, les Principaux Tableaux, (190) de la. Lithographiés d'après les  
Originaux; avec les Explications Historiques et Concernant l'Art, Publiées  
par François Hanfstaengl. Folio, 2 vols. *Dresden*, 1836.
8. Dulwich Gallery. Fifty Colored Plates. Folio, 1 vol. No title page.
9. Explication des Ouvrages de Peinture, Sculpture, Gravure, etc., des Artistes  
vivants exposés au Palais des Champs Elysées, Mai 1, 1861.  
12mo, 1 vol. *Paris*, 1861.
10. Florence du Palais Pitti par Mongez. Folio, 4 vols. *Paris*, 1790-1807.
11. Galeria Reale de Firenze Illustrata da G. Pelli.  
8vo, 13 vols. *Firenze*, 1817.
12. Galeries Historiques de Versailles. Presented to the Public Library by  
Napoleon III., Emperor of the French. Folio, 13 vols. *Paris*, 1838.
13. Galeries Historiques de Versailles, par Gavard, Publiées par Ordre du Roi  
Louis Philippe, 10 vols.; avec une Histoire de France, par Jules Janin,  
servant de texte Explicatif aux Peintures et Sculptures de cette Galerie,  
4 vols.; et un Supplément, 6 vols. Folio, 20 vols. *Paris*, 1837-44.
14. Musée Napoleon. Publiée par Antoine Michel Filhol et redigée par Joseph  
Lavallée. 8vo, 10 vols. *Paris*, 1804-15.

GALLERIES (*continued*)—

15. Museo Borbonico (Real). 4to, 15 vols. *Napoli*, 1824–1856.
  16. National Gallery. Engravings from Pictures in the. Folio, 1 vol. *Lond.*, 1840.
  17. National Gallery. Engravings from. 4to, 2 vols. *Lond.*, N.D.
  18. Royal Gallery of Art, Ancient and Modern. Engravings from the private collections of H.M. the Queen and H.R.H. Prince Albert and the Art Heirlooms of the Crown. Edited by S. C. Hall. Folio, 4 vols. *Lond.*, N.D.
  19. Vaticano descritto et illustrato da Erasmo Pistolesi. Folio, 8 vols. *Roma*, 1829.
  20. Vernon Gallery of British Art. Edited by S. C. Hall. 4to, 4 vols. *Lond.*, 1850–54.
- GALT (JOHN). Life, Studies, and Works of Benjamin West, President R.A., composed from materials furnished by himself. 8vo, 1 vol. *Lond.*, 1820.
- GILCHRIST (ALEXANDER).
1. Life of William Etty. 8vo, 2 vols. *Lond.*, 1855.
  2. Life of William Blake, with selections from his Poems, &c., illustrated from Blake's own Works in facsimile. 8vo, 2 vols. *Lond.*, 1863.
- GILLRAY (JAMES). Caricatures of; with an Historical and Descriptive Account, by T. Wright and R. H. Evans. Now ed. Folio, 2 vols.; 8vo, 1 vol. *Lond.*, 1851.
- GLOVER (HENRY). Twelve Hours Road Scraping in Melbourne, scraped from the Streets and sketched on Stone. Oblong, 1 vol. *Melb.*, N.D.
- GOETHE (JOHANN WOLFGANG). Theory of Colors. Translated by Sir C. L. Eastlake. 8vo, 1 vol. *Lond.*, 1840.
- GRAHAM (MARIA). Life of Nicholas Poussin. 8vo, 1 vol. *Lond.*, 1820.
- GRAVINA (DOMENICO BENEDETTO). Il Duomo di Monreale illustrato e riportato in Tavolo Cronolitografiche. Fss. 1 to 8. Folio, *Pal.*, 1860.
- GREENLAND. Kaladlit Assiliailait; or, Woodcuts Drawn and Engraved by Greenlanders. 4to, 1 vol. *Godthaab*, 1860.
- GUIZOT (FRANÇOIS PIERRE GUILLAUME). The Fine Arts: their Nature and Relations. Translated, with the assistance of the author, by George Grove, with Illustrations by Georgo Scharf. 8vo, 1 vol. *Lond.*, 1853.
- GRUNER (LOUIS).
1. Ornamental Art, with Text, by Emil Braun. Folio, 1 vol.; 4to, 1 vol. *Lond.*, 1850–53.
  2. Decorations de Palais et d'Eglises en Italie, peintes à Fresque ou exécutées en Stuc dans le Cours du XV<sup>ème</sup> et du XVI<sup>ème</sup> Siecle. Folio, 1 vol. *Paris*, 1854.

## H.

- HADFIELD (H. H.) On Perspective. 8vo, 1 vol. *Lond.*, N.D.
- HAMERTON (PHILIP GILBERT). A Painter's Camp in the Highlands, and Thoughts about Art. 8vo, 2 vols. *Cambridge*, 1862.

**HAMILTON (Sir WILLIAM).**

1. Collection of Engravings from Greek and Etruscan Vases. Published by W. Tischbein, Folio, 4 vols. *Naples*, 1791.
2. Outlines from Greek, Roman, and Etruscan Vases.  
1st ed. 4to, 1 vol. *Lond.*, 1804.
3. Another copy. 2nd ed. 8vo, 1 vol. *Lond.*, 1814.

**HARDWICH (T. FREDERICK).**

1. Manual of Photographic Chemistry. 4th ed. 12mo, 1 vol. *Lond.*, 1857.
2. Another copy. 5th ed. 12mo, 1 vol. *Lond.*, 1859.

**HARFORD (JOHN S.).**

1. Life of Michael Angelo Buonarroti; also, Memoirs of Savonarola, Raphael, and Vittoria Colonna. 2nd ed. 8vo, 2 vols. *Lond.*, 1858.
2. Illustrations of the Genius of Michael Angelo Buonarroti, by Canina, C. R. Cockerell, and John Harford. Folio, 1 vol. *Lond.*, 1857.

**HAY (DAVID RAMSAY).**

1. Original Geometrical Diaper Designs; accompanied by an Attempt to Develop and Elucidate the Principles of Ornamental Design.  
Oblong folio, 1 vol. *Lond.*, 1844.
2. First Principles of Symmetrical Beauty. 8vo, 1 vol. *Edin.*, 1846.
3. Nomenclature of Colours, applicable to the Arts and Natural Sciences, &c.  
2nd ed. 8vo, 1 vol. *Edin.*, 1846.
4. The Laws of Harmonious Colouring, adapted to Interior Decorations.  
6th ed. 8vo, 1 vol. *Edin.*, 1847.
5. The Geometric Beauty of the Human Figure Defined.  
4to, 1 vol. *Edin.*, 1851.
6. The Science of Beauty, as Developed in Nature and Applied in Art.  
8vo, 1 vol. *Edin.*, 1856.

**HAYDON (BENJAMIN ROBERT).** Lectures on Painting and Design, with Designs drawn by himself. 8vo, 2 vols. *Lond.*, 1844-46.**HAZLITT (WILLIAM).** Criticisms on Art.New ed. 12mo, 2 vols. *Lond.*, 1843, 1844.**HOGARTH (WILLIAM).**

1. The Works of. Illustrated by John Ireland; with a Supplement compiled from his Original MSS. 8vo, 3 vols. *Lond.*, 1793-1804.
2. The Works of, from the Original Plates, restored by Heath; to which are prefixed a Biographical Essay on the Genius and Productions of Hogarth, and Explanation of the Subject of the Plates, by John Nichols.  
Folio, 1 vol. *Lond.*, 1822.
3. Another Edition, Incomplete. Folio, 1 vol. N.D.

**HOLBEIN (HANS).** Icones Veteris Testamenti; Illustrations of the Old Testament engraved on Wood, from Designs by Hans Holbein.12mo, 1 vol. *Lond.*, 1830.**HOLLAND (JOHN).** Memorials of Sir Francis Chantrey. 8vo, 1 vol. *Lond.*, 1851.**HOPE (THOMAS).**

1. Household Furniture and Interior Decorations.  
Folio, 1 vol. *Lond.*, 1807.
2. Costume of the Ancients. New ed. 8vo, 2 vols. *Lond.*, 1841.

HORNE (REV. THOMAS HARTWELL). Landscape Illustrations of the Bible, from Original Sketches taken on the spot. 8vo, 3 vols. *Lond.*, N.D.

HOUBRAKEN (JAMES) and VERTUE (GEORGE). Heads of Illustrious Persons of Great Britain, with their Lives, by Thomas Birch.

Folio, 1 vol. *Lond.*, 1747.

HUGUES (P. F.), (dit D'HANCARVILLE). Recherches sur les Arts de la Grèce.

4to, 2 vols. *Lond.*, 1785.

HUNT (F. KNIGHT). The Book of Art, Cartoons, Frescoes, &c., as applied to the Houses of Parliament and to Buildings in general; with an Historical Notice of the Exhibitions in Westminster Hall, and Directions for Painting in Fresco.

4to, 1 vol. *Lond.*, 1846.

HUNT (ROBERT).

1. Researches on Light in its Chemical Relations.

2nd ed. 8vo, 1 vol. *Lond.*, 1854.

2. Manual of Photography.

4th ed. 8vo, 1 vol. *Lond.*, 1854.

3. Another copy.

5th ed. 8vo, 1 vol. *Lond.*, 1857.

## J.

JAMESON (ANNA).

1. Beauties of the Court of Charles II. 4to, 1 vol. *Lond.*, 1833.

2. Handbook to the Public Galleries of Art. 8vo, 2 vols. *Lond.*, 1842.

3. Companion to Private Galleries of Art. 8vo, 1 vol. *Lond.*, 1844.

4. Memoirs of the Italian Painters. 12mo, 1 vol. *Lond.*, 1845.

5. Memoirs and Essays, Illustrative of Art, Literature, and Social Morals.

8vo, 1 vol. *Lond.*, 1846.

6. Legends of the Monastic Orders. 2nd ed. 8vo, 1 vol. *Lond.*, 1852.

7. Legends of the Madonna. 8vo, 1 vol. *Lond.*, 1852.

8. Common-place Book of Thoughts, Memories, and Fancies.

8vo, 1 vol. *Lond.*, 1854.

9. Sacred and Legendary Art.

3rd ed. 8vo, 2 vols. *Lond.*, 1857.

JARVES (JAMES JACKSON). Art Hints. Architecture, Sculpture, and Painting.

8vo, 1 vol. *Lond.*, 1855.

JAY (L. J.) Recueil de Lettres sur la Peinture, la Sculpture, et l'Architecture, écrites par les plus grands Maîtres et les plus illustres Amateurs qui aient paru dans ces trois Arts depuis le 15<sup>e</sup>. Siècle jusqu' au 18<sup>e</sup>. Publiées à Rome par Bottari en 1754; traduites et augmentées de beaucoup de Lettres, etc.

8vo, 1 vol. *Paris*, 1817.

JONES (OWEN).

1. Designs for Mosaic and Tessellated Pavements; with an Essay on their Materials and Structure by F. O. Ward. Folio, 1 vol. *Lond.*, 1842.

2. Grammar of Ornament. Illustrated by Examples from various Styles of Ornament. Folio, 1 vol. *Lond.*, 1857.

3. Psalms of David, Illuminated. Folio, 1 vol. *Lond.*, N.D.



- JONES (OWEN) and HUMPHREYS (HENRY NOEL). *The Illuminated Books of the Middle Ages.* Folio, 1 vol. *Lond.*, 1849.
- JUST (P.). *Appeal in favor of the employment of Painting and Sculpture, in decorating the Houses of Parliameut, &c.* *Melb.*, 1856. *Vict. Pamp.*, vol. I.

## K.

- KING (Rev. CHARLES WILLIAM). *Antique Gems: their Origin, Uses, and Value, as Interpreters of Ancient History, and as Illustrative of Ancient Art; with Hints to Gem Collectors.* 8vo, 1 vol. *Lond.*, 1860.
- KUGLER (FRANZ THEODOR).
1. *Handbook of Painting. German, Flemish, Dutch, Spanish, and French Schools.* Edited by Sir E. Head, Bart. 8vo, 2 vols. *Lond.*, 1854.
  2. *Handbook of Painting. The Italian Schools.* Edited by Sir C. Eastlake. 8vo, 2 vols. *Lond.*, 1855.

## L.

- LABARTE (JULES). *Handbook of the Arts of the Middle Ages and Renaissance, as applied to the Decoration of Furniture, Arms, Jewels, &c.* 8vo, 1 vol. *Lond.*, 1855.
- LABORDE (ALEXANDRE, Comte).
1. *Description d'un Pavé en Mosaïque, dans la ville D'Italia.* Folio, 1 vol. *Paris*, 1802.
  2. *Monumens de la France.* Folio, 2 vols. *Paris*, 1816-36.
- LACROIX (PAUL) et SERRÉ (FERDINAND M.) *Le Moyen Age et la Renaissance, Histoire et Description des Mœurs et Usages du Commerce et de l'Industrie, etc., en Europe.* 4to, 5 vols. *Paris*, 1848-51.
- LAWRENCE GALLERY. *Series of Facsimiles of Original Drawings by Raffiello da Urbino and Michael Angelo Buonarrotti, selected from the collection formed by Sir Thomas Lawrence, Pres. R.A.* Folio, 1 vol. *Lond.*, 1841-53.
- LECONTE (EMILE). *Mélanges d'Ornemens divers: Recueil destiné aux Peintres-Décorateurs et aux Fabriques dans tous les genres.* Folio, 2 vols. *Paris*, 1838.
- LEFORT (M. J.) *Chimie des Couleurs: pour la Peinture à l'Eau et à l'Huile.* 8vo, 1 vol. *Paris*, 1855.
- LENOIR (ALEXANDRE). *Musée des Monumens Français.* 8vo, 8 vols. *Paris*, 1800-21.
- LEPSIUS (CARL RICHARD). *Denkmäler aus Ägypten und Äthiopien nach den Zeichnungen der von Seiner Majestät dem Könige von Preussen Friedrich Wilhelm IV. nach diesen Ländern gesendeten und in den Jahren 1842-5 ausgeführten wissenschaftlichen Expedition.* Folio, 12 vols. *Berlin*, 1849-56.
- LESLIE (CHARLES ROBERT). *Autobiographical Recollections, with Selections from his Correspondence.* Edited by Tom Taylor. 12mo, 2 vols. *Lond.*, 1860.

LESSING, (GOTTHOLD EPHRAIM).

1. LAOCOON; or, the Limits of Poetry and Painting. Translated by William Ross. 8vo, 1 vol. *Lond.*, 1836.

2. Another Translation, by C. E. Bensley. 12mo, 1 vol. *Lond.*, 1853.

LINDSAY (ALEXANDER WILLIAM CRAWFORD, Lord Lindsay). Sketches of the History of Christian Art. 8vo, 3 vols. *Lond.*, 1847.

LIVERSEGE (HENRY). Engravings from the Works of. Folio, 1 vol. *Lond.*, N.D.

LORIMER (PETER, D.D.) The Scottish Reformation: a Historical Sketch, with twenty-five illustrations by Birket Foster. 8vo, 1 vol. *Lond.*, 1860.

## M.

MALCOLM (JAMES PELLER). Historical Sketch of the Art of Caricaturing, with Graphic Illustrations. 4to, 1 vol. *Lond.*, 1813.

MANCHESTER. Catalogue of the Art Treasures of the United Kingdom, collected at Manchester in 1857. 12mo, 1 vol. *Manchester*, 1857.

MARTEL (CHARLES). The Principles of Form in Ornamental Art. 2nd ed. 8vo, 1 vol. *Lond.*, 1856.

MARVY (L.) Sketches from English Landscape Painters; with Short Notices by W. M. Thackeray. 4to, 1 vol. *Lond.*, N.D.

MARTIN (JAMES). The Photographic Art: its Theory and Practice; including its Chemistry and Optics, &c. Originally compiled by M. Sparling; revised and corrected to the Present Date. 8vo, 1 vol. *Lond.*, 1859.

MERRIFIELD (Mrs.) Original Treatises, dating from 12th to 18th centuries, on the Arts of Painting. 8vo, 2 vols. *Lond.*, 1849.

MICHAEL ANGELO. Frescoes in the Sistino Chapel, engraved by J. Linnell. Folio, 1 vol. *Lond.*, N.D.

MORGAN (Lady). Life and Times of Salvator Rosa. 8vo, 2 vols. *Lond.*, 1824.

MORLEY (HENRY). Life of Bernard Palissy, the Potter. 8vo, 2 vols. *Lond.*, 1852.

MULLER (KARL OTTFRIED). Ancient Art and its Remains; or, a Manual of the Archaeology of Art. Translated by J. Leitch. 8vo, 1 vol. *Lond.*, 1847.

MURRAY (JOHN). The Truth of Revelation Demonstrated by an Appeal to Existing Monuments, Sculptures, Gems, Coins, and Medals. 2nd ed. 8vo, 1 vol. *Lond.*, 1840.

## N.

NEWTON (CHARLES THOMAS) and PULLAN (R. P.) History of Discoveries at Halicarnassus, Cnidus, and Branchidae. 8vo, 2 vols.; and folio, 1 vol. *Lond.*, 1862.

NEWTON (FRANK). Catalogue of the Victorian Exhibition of Art, held at the Exhibition Building, December, 1856. *Melb.*, 1856. Vict. Pamp., vol. IV.

- NICHOLS (JOHN). Biographical Anecdotes of William Hogarth.  
3rd ed. 8vo, 1 vol. *Lond.*, 1785.
- NICHOLS (J. B.) Anecdotes of William Hogarth, written by himself; with Essays on his Life, &c. 8vo, 1 vol. *Lond.*, 1833.
- NIMROD. Sporting, embellished by large Engravings and Vignettes, illustrative of British Field Sports. Folio, 1 vol. *Lond.*, 1838.

## O.

- OAKELEY (RICHARD BANNER). The Pagoda of Hallibeed. Illustrated by Fifty-six Photographic Views, with Descriptive Letter-press. Folio, 1 vol. *Lond.*, 1859.
- O'NEIL (A.) Dictionary of Spanish Painters; comprehending simply that part of their Biography connected with the Arts, from the 14th to the 18th century. 8vo, 2 vols. *Lond.*, 1833.
- OTTÉ (JOACHIM). Landscape Photography, by the Calotype, Wet Collodion, Collodion-Albumen, Gelatine, and Wax Paper Processes. 12mo, 1 vol. *Lond.*, N.D.
- OTTLEY (WILLIAM YOUNG). Origin and Early History of Engraving upon Copper and Wood, with an Account of Engravers and their Works. 4to, 2 vols. *Lond.*, 1816.

## P.

- PAINTERS IN WATER COLOURS (Exhibition of the). Fifty-seventh. *Lond.*, 1861. Catalogue of London Exhibitions.
- PALEY (F. A.) Illustrations of Baptismal Fonts; with an Introduction. 8vo, 1 vol. *Lond.*, 1844.
- PELLATT (ARSLEY). Curiosities of Glass Making; with Details of the Processes and Productions of Ancient and Modern Glass Manufacture. 4to, 1 vol. *Lond.*, 1849.
- PENLEY (AARON). The English School of Painting in Water Colors; its Theory and Practice. Folio, 1 vol. *Lond.*, N.D.
- PHOTOGRAPHIC NEWS ALMANAC. 4th ed. 8vo, 1 vol. *Lond.*, 1860.
- PHOTOGRAPHY.
1. Photographic Views in Ancient Egypt. Folio, 1 vol.
  2. Photographic Views in Egypt and Syria. Folio, 2 vols.
- PICTORIAL ILLUSTRATIONS OF SCIENCE AND ART. 4to, 1 vol. *Lond.*, N.D.
- PISANO (NICCOLA und GIOVANNI). De Reliquienschreine der Kathedrale zu Gratz. Folio, 1 vol. *Wien*, 1858.
- POUND (D. J.) Annual Gift Book: Drawing-room Portrait Gallery of Eminent Persons. Folio, 1 vol. *Lond.*, 1859.
- POUSSIN (NICOLAS). Travaux d'Hercule, pour la Decoration de la Grande Galerie du Louvre; 2<sup>me</sup> Partie, publiée par E. Gatteau d'après les dessins de son Cabinet, et gravés par A. Gélée. Oblong folio, 1 vol. *Paris*, 1850.

PRENDEVILLE (JAMES) and MAGINN (Dr.) Facsimiles of the Poniatowski Gems.  
4to, 2 vols. *Lond.*, 1857-59.

PRIESTLEY (JOSEPH, LL.D.) Theory and Practice of Perspective.  
2nd ed. 8vo, 1 vol. *Lond.*, 1780.

PUGIN (AUGUSTIN WELBY).

1. Glossary of Ecclesiastical Ornament and Costume. Compiled from Ancient Authorities and Examples. 4to, 1 vol. *Lond.*, 1846.
2. Floriated Ornament: a series of Thirty-one Designs. 4to, 1 vol. *Lond.*, 1849.

## R.

REDGRAVE (RICHARD).

1. On the Necessity of Principles in Teaching Design. *Lond.*, 1853.
2. Manual of Colour, with a Catechism. 3rd ed. 1859.
3. Report on Design: prepared as a Supplement to the Report of the Jury of Class 30, of the Exhibition of 1851.

*Lond.*, 1852. Kensington (S.) Museum, vol. V.

REHBERG (FREDERICK). Drawings faithfully copied from Nature, at Naples, and, with permission, dedicated to the Right Hon. Sir William Hamilton.

4to, 1 vol. N.D.

REYNOLDS (Sir JOSHUA).

1. The Works, containing his Discourses, Journey to Flanders and Holland, &c.; with Life, by Edmond Malone. 4th ed. 8vo, 3 vols. *Lond.*, 1809.
2. Notes and Observations on Pictures, chiefly of the Venetian School; also, Rev. W. Mason's Observations on Sir Joshua's Method of Colouring. Edited by William Cotton. 8vo, 1 vol. *Lond.*, 1859.
3. Gleanings from his Diary, &c., by W. Cotton. 8vo, 1 vol. *Lond.*, 1856.
4. Engravings from the Works of. Folio, 4 vols. No Titlepage.

RICHARDSON (JONATHAN, SENR. and JUNR.) Account of some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy. 8vo, 1 vol. *Lond.*, 1722.

ROBERTS (DAVID).

1. The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia; with Descriptions by the Rev. George Croly. Folio, 3 vols. *Lond.*, 1843.
2. Egypt and Nubia; with Historical Description by William Brockedon. Folio, 3 vols. *Lond.*, 1846.

ROBINSON (JOHN CHARLES).

1. Manual of Elementary Outline Drawing, to be used with the Course of Flat Examples. Stage I. 1853.
2. Introductory Lecture on the Museum of Ornamental Art. *Lond.*, 1854. Kens. (S.) Mus., vol. XV.
3. Notice of Works of Mediæval and Renaissance Sculpture. *Lond.*, 1860. Kens. (S.) Mus., vol. XVIII.
4. Inventory of the Objects forming the Collections of the Museum of Ornamental Art at South Kensington. *Lond.*, 1861, 1864. Kens. (S.) Mus., vol. XVII.

ROBINSON (JOHN CHARLES), (*continued*)—

5. Catalogue of the Circulating Collection of Works of Art selected from the Museum at South Kensington. *Lond.*, 1861. Kens. (S.) Mus., vol. XVII.
6. Catalogue of the Special Exhibition of Works of Art on Loan at the South Kensington Museum. Part I. *Lond.*, 1862. Kens. (S.) Mus., vol. XVII.
7. Italian Sculptures of the Middle Ages and Period of the Revival of Art. Fifty Photographs from the Kensington Museum.  
Folio, 1 vol. *Lond.*, 1862.
8. Treasury of Ornamental Art. Photographed from the Originals, and Drawn on Stone by F. Bedford.  
4to, 1 vol. *Lond.*, N.D.

ROSA (SALVATOR.) *Serie di 85 Disegni incise da Carlo Antonelli.*Folio, 1 vol. *Roma*, 1780.

## ROYAL ACADEMY.

1. Catalogue of the Exhibitions of the Royal Academy of Arts.  
4to, 8 vols. *Lond.*, 1769-1860.
2. The Exhibition, 1861. Catalogue of Exhibitions.

## • RUSKIN (JOHN).

1. Modern Painters. 8vo, 3 vols. *Lond.*, 1848-56.
2. The Stones of Venice. 8vo, 3 vols. *Lond.*, 1851-53.
3. Seven Lamps of Architecture. 8vo, 1 vol. *Lond.*, 1855.
4. Lectures on Architecture and Painting, delivered at Edinburgh, November, 1853. 8vo, 1 vol. *Lond.*, 1855.
5. The Two Paths : being Lectures on Art and its Application to Decoration and Manufacture, delivered in 1858-59. 12mo, 1 vol. *Lond.*, 1859.
6. (I.) Notes on Pictures exhibited in the Rooms of the Royal Academy, &c.  
(II.) Notes on the Turner Gallery at Marlborough House.  
8vo, 1 vol. *Lond.*, 1856-58.

RUSSELL (WILLIAM HOWARD). Memorial of the Marriage of H.R.H. Albert Edward Prince of Wales, and H.R.H. Alexandra Princess of Denmark : the various Events and the Bridal Gifts, illustrated by Robert Dudley.

Folio, 1 vol. *Lond.*, 1863.

RYALL. Portraits of Conservative Statesmen.

Folio, 1 vol. *Lond.*, N.D.

## S.

SAINT JOHN (BAYLE). The Louvre.

8vo, 1 vol. *Lond.*, 1855.SANDS and KENNY. Australian Keepsake, 1855: Landscape Scenery, illustrating Sydney, Paramatta, Port Jackson, &c. Oblong 4to, 1 vol. *Sydney*, 1855.SCOTT (WILLIAM B.) Ornamental Designs for Furniture and House Decoration, selected from the Works of the best French and German Ornamentalists, with a Treatise on Perspective. Folio, 1 vol. *Edin.*, N.D.SCOTT (WILLIAM B.) Antiquarian Gleanings in the North of England, being Examples of Antique Furniture, Plate, &c. 4to, 1 vol. *Lond.*, N.D.

SCOTT (Sir WALTER). A Series of Fifty Engravings to the Waverley Novels.

Folio, 1 vol. *Edin.*, 1852.

SENEFELDER (ALOIS). Complete Course of Lithography; to which is prefixed a History of Lithography, translated from the German by A. S.  
4to, 1 vol. *Lond.*, 1819.

# SERIALS.

## BORN'S ILLUSTRATED LIBRARY.

12. Didron; 14. Holbein; 15. Homer; 31. M. Angelo.

## SCIENTIFIC LIBRARY.

7. Chevreul; 18. Lectures on Painting; 26. Stanley.

## STANDARD LIBRARY.\*

26. Labzi; 41. Reynolds; 53. Vasari.

SHAKSPEARE (WILLIAM). Plates (twenty-two) Illustrative of the Plays of Shakspeare, engraved by Bartolozzi, &c., from designs of Henry Bunbury.  
Folio, 1 vol. *Lond.*, 1794.

## SHAW (HENRY).

1. Encyclopædia of Illuminated Ornaments. Folio, 1 vol. *Lond.*, 1833.
2. Specimens of Ancient Furniture. Folio, 1 vol. *Lond.*, 1836.

SHEE (MARTIN ARCHER). Life of Sir Martin Archer Shee.

8vo, 2 vols. *Lond.*, 1860.

SILLIG (JULIUS). Dictionary of the Artists of Antiquity: Architects, Engravers, Painters, Sculptors, &c.; with Three Chronological Tables. Translated by the Rev. H. W. Williams; and a History of the Fine Arts by E. H. Parker.  
8vo, 1 vol. *Lond.*, 1836.

SMITH (JOHN THOMAS). Nollekens and His Times; comprehending a Life of that Sculptor and Memoirs of Contemporary Artists.

2nd ed. 8vo, 2 vols. *Lond.*, 1829.

SOANE (SIR JOHN). Description de la Maison et du Musée. (French and English.)

4to, 1 vol. *Lond.*, 1835.

SPENCE (JOSEPH). Polymetis: Enquiry concerning the agreement between the Roman Poets and Ancient Artists.

Folio, 1 vol. *Lond.*, 1747.

STANFIELD (CLARKSON). Coast Scenery.

4to, 1 vol. *Lond.*, 1836.

STAPPAERTS (F.) Monuments d'Architecture et de Sculpture en Belgique.

Folio, 2 vols. *Brussels*, N.D.

STEREOSCOPIC MAGAZINE.\* Gallery of Landscape Scenery, Architecture, Antiquities, and Natural History.

8vo, 3 vols. *Lond.*, 1858, 1860, 1862.

STIRLING CASTLE. Collection of Heads engraved after the Carved Work from the Roof in the King's Room, at Stirling Castle.

4to, 1 vol. *Edin.*, 1817.

## STIRLING (WILLIAM, M.P.)

1. Annals of the Artists of Spain. 8vo, 3 vols. *Lond.*, 1848.
2. Velasquez and his Works. 12mo, 1 vol. *Lond.*, 1855.

STOTHARD (CHARLES A.) Monumental Effigies of Great Britain.

Folio, 1 vol. *Lond.*, 1817.

STUART (JAMES) and REVETT (NICHOLAS). Antiquities of Athens.

Folio, 4 vols. *Lond.*, 1762-1830.

## SUTTON (THOMAS).

1. The Calotype Process: a Handbook to Photography on paper. 8vo, 1 vol. *Lond.*, 1856.
2. A Dictionary of Photography: the Chemical Articles of A. B. C., by John Worden. Illustrated with Diagrams. 8vo, 1 vol. *Lond.*, 1858.

SWEDEN. Upsala Sigtuna-Gripsholm. Folio, 1 vol. *Paris*, N.D.

## T.

TASSIE (JAMES). Descriptive Catalogue of a Collection of Ancient and Modern Engraved Gems, taken from the most celebrated Cabinets.

4to, 2 vols. *Lond.*, 1791.

TAYLOR (Baron ISIDOR SEVERIN JUSTIN) and NODIER (CHARLES). Voyages Pittoresques de l'Ancienne France. Folio, 18 vols. *Paris*, 1820-57.

Vols. I, II.—La Haute Normandie, 2 vols. 1820-25.

Vol. III.—La Franche Comté. 1 vol. 1825-29.

Vols. IV., V.—L'Auvergne. 2 vols. 1829-33.

Vols. VI.-IX.—Le Languedoc; comprenant le Haut et Bas Languedoc, le Roussillon, le Rouerge, le Quercy, et le Vivarais. 4 vols. 1833-42.

Vols. X.-XII.—La Picardie. 3 vols. 1835-45.

Vols. XIII.-XV.—La Bretagne. 3 vols. 1845.

Vol. XVI.—Le Dauphiné. 1 vol. 1854.

Vols. XVII., XVIII.—La Champagne. 2 vols. 1857.

TAYLOR (Tom). Life of Benjamin Robert Haydon, from his Autobiography and Journals. 2nd ed. 8vo, 3 vols. *Lond.*, 1853.

TAYLOR (WILLIAM BENJAMIN SANSFIELD). Origin, Progress, and Condition of the Fine Arts in Great Britain and Ireland. 8vo, 2 vols. *Lond.*, 1841.

THOMSON (JAMES) The Castle of Indolence; with Illustrations by William Rimer. Folio, 1 vol. *Lond.*, 1845.

THORIGNY (F.) Le Calvados Pittoresque et Monumental; Texte par Bonnechose, etc., sous la direction de G. Mancel. Folio, 1 vol. *Caen*, 1847.

THORNBURY (WALTER).

1. British Artists, from Hogarth to Turner. 8vo, 2 vols. *Lond.*, 1861.

2. Life of Joseph Mallard W. Turner, R.A., founded on Letters and Papers furnished by his friends. 8vo, 2 vols. *Lond.*, 1862.

TINGRY (P. F.) Varnisher's Guide; being a Practical as well as Theoretical Treatise on the Art of making and applying Varnishes, not only to Paintings, but also to other Branches of the Arts. 3rd ed. 12mo, 1 vol. *Lond.*, 1832.

TIZIAN. Die Heilige Familie, gemälde von Tizian gestochen von T. Benedetti. Folio, 1 vol. *Wien*, 1860.

## U.

UWINS (Mrs.) Memoirs of Thomas Uwins. 8vo, 2 vols. *Lond.*, 1858.

## V.

- VASARI (GIORGIO). *Le Vite de' Più Eccellenti Pittori, Scultori ed Architetti.*  
4to, 3 vols. *Bologna*, 1647.
- VAUX (W. S. W.) *Handbook to the Antiquities of the British Museum.*  
8vo, 1 vol. *Lond.*, 1851.
- VERSAILLES. *Indicateur des Tableaux et Sculptures du Musée de Versailles.*  
32mo, 1 vol. *Versailles*, N.D.
- VINCI (LEONARDO DA). *Treatise on Painting.* Translated and Digested by John Francis Rigand, with the Life of the Author and Critical Account of his Works, by John William Brown.  
8vo, 1 vol. *Lond.*, 1835.

## W.

## WAAGEN (GUSTAV FRIEDRICH, Ph.D.)

1. *Peter Paul Rubens, his Life and Genius.* Translated by R. R. Noel, and Edited by Mrs. Jameson. 8vo, 1 vol. *Lond.*, 1840.

2. *Treasures of Art in Great Britain; being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated MSS., &c., &c.*  
8vo, 3 vols. *Lond.*, 1854.

WALKER (ALEXANDER). *Beauty Illustrated by an Analysis and Classification in Woman, illustrated with Drawings from Life by Henry Howard.*  
8vo, 1 vol. *Lond.*, 1852.

WALPOLE (HORACE, Earl of Orford). *Works of.* 4to, 8 vols. *Lond.*, 1800-20.

WARING (J. B.) *Manchester Art Treasures.* Edited by J. B. Waring.  
Folio, 1 vol. *Lond.*, 1858.

WARREN (HENRY). *Artistic Anatomy of the Human Figure.*  
8th ed. 12mo, 1 vol. *Lond.*, 1860.

WEALE (JOHN). *Divers Works of Early Masters in Christian Decoration, with Examples of Ancient Painted and Stained Glass.* Folio, 2 vols. *Lond.*, 1846.

## WEALE'S SERIES.

1. *On Perspective.* By George Pync.
2. *On Printing and Coloring.* By G. Field.
3. *On Glass Staining.* By Dr. M. A. Gessert.
4. *On Photography.* By Dr. G. C. H. Halleur.

WEDGWOOD (JOSIAS). *Catalogue de Camées, Intaglios, Médailles, Bas Reliefs, Bustes et Petites Statues, accompagné d'une Description de Diverses Tablettes, Vases, etc., le tout fabriqué en Porcelaine et Terre Cuite.*  
8vo, 1 vol. *Lond.*, 1788.

WESTALL (WILLIAM). *Views of Australian Scenery.* Obl. 4to, 1 vol. *Lond.*, 1814.



WESTWOOD (JOHN ORADIAH). *Palaeographia Sacra Pictoria*; being a series of Illustrations of the Ancient Versions of the Bible copied from illuminated MSS., between the fourth and sixteenth centuries. 4to, 1 vol. *London*, N.D.

WILKINSON (SIR JOHN GARDNER, D.C.L.)

1. *Manners and Customs of the Ancient Egyptians, including their Private Life, Government, Laws, Arts, Manufactures, Religion, and Early History, derived from a Comparison of the Paintings, Sculptures, and Monuments still existing with the Accounts of Ancient Authors. Illustrated with Drawings of those Subjects.* 8vo, 6 vols. *London*, 1837-41.
2. *On Color and the Necessity for a diffusion of Taste, with Remarks on Laying Out Geometrical Gardens.* 8vo, 1 vol. *London*, 1858.

WILLIAMS (D. E.) *Life and Correspondence of Sir Thomas Lawrence.*

8vo, 2 vols. *London*, 1831.

WILLIAMS (J. BUTLER). *Manual of Model-Drawing from Solid Forms, under the Sanction of the Council of Education.*

8vo, 1 vol. *London*, 1843.

WILSON (RICHARD). *Etchings from the Works of.*

4to, 1 vol. *London*, 1825.

WINCKELMANN (JEAN). *Histoire de l'Art chez les Anciens.*

4to, 3 vols. *Paris*, 1803.

WINSTON (CHARLES). *Inquiry into the Difference of Style observable in Ancient Glass Paintings, especially in England; with Hints on Glass Painting.*

8vo, 2 vols. *Oxford*, 1847.

WISEMAN (CARDINAL NICHOLAS). *Points of Contact between Science and Art.*

8vo, 1 vol. *London*, 1863.

WORDSWORTH (CHRISTOPHER, D.D.) *Greece: Pictorial, Descriptive, and Historical; and a History of the Characteristics of Greek Art. Illustrated by George Scharf, Jun.*

8vo, 1 vol. *London*, 1853.

WORLIDGE (THOMAS). *Select Collection of Drawings from Antique Gems. Etched after the Manner of Rembrandt.*

8vo, 2 vols. *London*, 1768.

WORNUM (RALPH NICHOLSON).

1. *The Epochs of Painting Characterised: a Sketch of the History of Painting, Ancient and Modern, showing its Gradual and Various Development from the Earliest Ages to the Present Time.* 12mo, 1 vol. *London*, 1847.
2. *Another and Revised Edition.* 12mo, 1 vol. *London*, 1859.
3. *Analysis of Ornament: the Characteristics of Styles: an Introduction to the Study of the History of Ornamental Art.* 8vo, 1 vol. *London*, 1856.
4. *Catalogue of Ornamental Casts, Third Division, Renaissance.* *London*, 1854. *Kens. (S.) Mus.*, vol. XX.
5. *Account of the Library of the Division of Art at Marlborough House.* *London*, 1855. *Kens. (S.) Mus.*, vol. XVIII.

WORTHEN (W. E.) *Appleton's Cyclopedia of Drawing; comprising Geometrical Projection, Mechanical, Architectural, and Topographical Drawing, Perspective, and Isometry.*

8vo, 1 vol. *New York*, 1857.

WRIGHT (THOMAS) and JONES (REV. H. LONGUEVILLE). *Memorials of Cambridge: Views of the Colleges, Halls, and Public Buildings. Engraved by Le Keux; with Historical and Descriptive Accounts.*

8vo, 2 vols. *London*, 1847.

## WYATT (MATTHEW DIGBY).

1. Art of Illuminating, as practised in Europe from the Earliest Times.  
4to, 1 vol. *Lond.*, 1860.
2. Geometrical Mosaics of the Middle Ages. Folio, 1 vol. *Lond.*, 1848.
3. Industrial Arts of the Nineteenth Century. Folio, 2 vols. *Lond.*, 1851.
4. Metal Work and its Artistic Design. Folio, 1 vol. *Lond.*, 1852.
5. The Crystal Palace Views. Folio, 1 vol. *Lond.*, 1854.

## Y.

YOUNG (REV. EDWARD) Pre-Raphaelitism; or, an Enquiry into some Newly-asserted Principles connected with the Philosophy, Poetry, Religion, and Revolution of Art.  
8vo, 1 vol. *Lond.*, 1857.

YULE (CAPT. HENRY). Mission to the Court of Ava. Photographs.  
Folio, 1 vol. *Lond.*, 1858.

# BILLS, DEEDS, &c. (ORIGINALS AND COPIES).

- BILL OF RIGHTS. CORONATION OATH. Written by J. M. Meek. On Rollers.
- COMMISSION TO COL. CHOMLEY, during the Rebellion.
- DEED OF RECOVERY, 29 Charles II., July 4, 1678.
- GARIBALDI (General). Letter of Thanks from, to the Sword of Honor Committee, Melbourne, August, 1861. (Original.)
- HABEAS CORPUS. Written by J. M. Meek. On Rollers.
- LIST OF PERSONS who Signed the Port Phillip Anti-Shipwreck Petition in 1847. Presented to the Trustees by James Ballingall, Esq.
- MAGNA CHARTA. Written by J. M. Meek. On Rollers.
- MEEK (J. M.) Historical and Descriptive Atlas of Continental and Insular Australia (Specimen of Penmanship). On Rollers.
- PARDON (A General) for Edward Long, gent., with Seal of James I. attached (1603).
- PRIMITIVE OR ASSYRIAN ALPHABET (and Comparative Table of Alphabets).
- "THE PORT PHILLIP." A Copy of, No. 6, published by John Pascoe Fawkner, Feb. 5, 1838.
- TURKISH FIRMAN.
- VICTORIAN PHONETIC SOCIETY. Phonographic Short-Hand Alphabet. On Rollers.
- WILL OF ALEXANDER CRAMPTON, of Doddenham, in Suffolk. May 18, 1588. (30 Eliz.)

# MANUSCRIPTS (FACSIMILE LITHOGRAPHS OF).

## FRAMED.

- CONFESSION OF FAITH (Church of Scotland).
- MAGNA CHARTA.
- WARRANT TO EXECUTE KING CHARLES. (2 copies.)
- WARRANT TO EXECUTE QUEEN MARY.

# NEWSPAPER OF EARLY DATE.

- "LONDON TIMES" of the 6th November, 1805, containing an account of the Glorious and Decisive Victory over the Combined Fleet, and Death of Lord Nelson.

## Casts of Statues.

---

### 1. ACHILLE'S.

Original in the Louvre, Paris.

Found at

Sculptor

Height, 6 feet 11 inches.

Restorations: fingers of right hand, left fore arm, extremities of toes.

Son of Peleus (King of the Myrmidons in Thessaly) and of Thetis. Killed at the siege of Troy, B.C. 1184, by Paris, son of Priam and Hecuba, whose elopement with Helen, wife of Menelaus, King of Sparta, led to the Trojan War.

See Homer Iliad; Virgil Æneid, vi. 57; Ovid Metam., xii.

### 2. ADONIS.

Original in the Vatican, Rome.

Found A.D. 1780, on the Via Labicana.

Sculptor

Height, 5 feet 8 inches.

Restorations: both arms, right leg, top of nose, by Albracini.

Different accounts of the parentage of this youth are given by ancient writers. He was beloved by Venus, who accompanied him in hunting; he was killed by a wild boar. He is identified with the Syrian Thammuz of Ezekiel viii. 14.

While smooth Adonis from his native rock  
Ran purple to the Sea, suppos'd with blood  
Of Thammuz yearly wounded.

MILTON, *Par. Lost*, l. 450.

See Hesiod; Apollodorus, iii. 14; Ovid Met., x.; Hyginus Fab.; Theocritus, Id. xv., xxx.; Bion, Id. i.; Lucian de Dea Syria; Shakspeare, *Venus and Adonis*.

### 3. AMAZON. Presented to the Trustees by John Werge Howey, Esq.

Original in the Vatican.

Found at the Villa Mattei, Rome.

Sculptor, Polyclitus flourished B.C. 450.

Height, 6 feet 2 inches.

Restorations: the arms.

The Amazons were a race of warrior women who inhabited the territory of the Caucasus. Some believe that the name means that they were not nursed at the breast, or were without breasts, or because each had her right breast cut off that it might not impede the drawing of the bow; others that it is derived from the Caucasian word for Artemis, the Moon, of which Deity they were the priestesses, and suggest that the injury to the breast may be accounted for by the laceration of the body in the paroxysms of their religious orgies. This is supposed to be a copy from one of the bronze statues placed in the Temple of Diana at Ephesus, spoken of by Pliny. In order of merit they stood thus: that of Polyclitus, first; of Pheidias, second; of Ctesilaus, third; of Cydon, fourth; of Pheidon, fifth.

Diodorus Sic., ii. 45, iii. 52; Plutarch, *Theseus*; Pliny, xxxiv. 19; Winckelmann, ii. 241.

### 4. ANATOMICAL STATUE.

Sculptor, Houdon.

## 5. ANTINOS.

Original in Capitol at Rome.

Found at Hadrian's Villa, Tivoli.

Sculptor

Height, 6 feet 6 inches.

Restorations: the head, right leg from below the knee, left foot, two fingers of right hand, left forearm.

A Bithynian youth, page of the Emperor Hadrian, drowned in the Nile A.D. 131. The Emperor, inconsolable for his loss, rebuilt the city of Besa, and called it Antinopolis. He caused him to be enrolled amongst the gods, gave his name to a star, erected temples for his honor in Egypt, Greece, and at his Tiburtine villa, and set up statues of him in many places.

See Spartian Hadrian, 14; Diou Cassius, lxi. 11; Pausanias, viii. 9; Il Vaticano, iv. 74; Merivale, vii.

## 6. APOLLO. THE BELVEDERE.

Original in the Vatican.

Found A.D. 1503, at Capo d'Anzio, the ancient Antium, birthplace of Nero, embellished by him at vast expense.

Sculptor: probably Calamis, B.C. 440, or Praxiteles, B.C. 364. Il Vaticano, iv. 252.

Height, 7 feet 2 inches.

Restorations: left hand, by Giovann-angelo Montorsoli, born A.D. 1507. The right arm and leg are antique, but have been attached, as Winckelmann remarks, vol. ii., p. 427, not too skilfully; also l. 485.

Son of Jupiter and Latona, one of the great Divinities of the Greeks.

Or view the Lord of the unerring bow,  
The God of life, and poesy, and light;  
The Sun in human limbs arrayed, and brow  
All radiant from his triumph in the fight,  
The shaft hath just been shot the arrow bright  
With an immortal's vengeance; in his eye  
And nostril beautiful disdain, and might  
And majesty, flash their full lightnings by,  
Developing in that one glance the Deity.

BYRON, *Childe Harold*, iv. 161.

I turn my glance, and lo!  
The Archer-God speeds vengeance from his bow;  
Not as when oft, amid his Delian glade,  
The Lord of Beauty knelt to mortal maid;  
Not as when winds were hush'd and waves lay mute,  
Lining and lull'd beneath his silver lute;  
But like the terrors of an angry sky—  
Clouds on his brow and lightning in his eye.  
The foot advanced, the haughty lips apart,  
The voice just issuing from the swelling heart,  
The breathing scorn, yet 'mid that scorn appear  
No earthlier passions mix'd with human fear—  
The god speaks from the marble not the less  
Than when heav'n brightens with his loveliness;  
And o'er each limb th' enamor'd Graces play,  
Leave wrth its pride, but steal its gloom away.

BULWER.

God of the silver bow, from thee  
The race of hapless Niobe  
Received just punishment, to teach  
The sin of proud and impious speech:  
Thine arrows quell'd huge Tityos' lust  
And stern Achilles laid in dust  
Beneath the battlemented town  
Of yet unconquered Ilion.

HORACE, lib. iv. ode 6. By Lord Ravensworth.

See Homer, iii. 1; Hesiod, Theog.; Herodotus, ii. 156; Cicero de Nat. Deor., iii. 23; Müller Dorians; Flaxman.

## 7. APOLLO SAUROKTONOS, the Lizard Killer.

Original in the Louvre.

Found, A.D. 1770, in the Palace of Cæsars, Rome.

Sculptor, Praxiteles. Original probably in bronze.

Height, 5 feet 1½ inches.

Restorations: right hand from above wrist.

Supposed to represent the God when in his early youth, banished from heaven for having slain the Cyclop Steropes, one of the companions of Vulcan, he passed some time in the service of Admetus, King of Thessaly.

Valerius Flaccus, *Argon.*, v. 445; Pliny, xxxiv. 19, 10; Martial, xiv. 170; Winckelmann, ii. 267, 338.

## 8. APOLLINO; or, the Lyeian.

Original in the Royal Gallery, Florence.

Found at

Sculptor

Height, 4 feet 6 inches.

Restorations: this statue was broken in pieces some years since by the fall upon it of Vandyke's portrait of the Emperor Charles V., of Spain. Restored by Bartolini.

Lo a youth was seen my floor to tread,  
Chaste laurels nodding round his wreathed head;  
No form so fair ador'd the age of gold,  
No form so fair could spring from human mould.  
Loose o'er his tapering neck the ringlets flew,  
That breathing myrtle dropp'd with Tyrian dew;  
White as the moon did his complexion show,  
And tinting crimson flush'd his skin of snow,  
As girls with purple amaranths lilies thread,  
As apples pale catch Autumn's streaky red.

TIBULLUS, lib. 364. By Elton.

See Lucian, *Anacharsis*; *Galerie de Firenze*, ii. 154.

## 9. ARIADNE. Presented to the Trustees by George James, Esq.

Original in

Found at

Sculptor

Height, 4 feet 10 inches.

Restorations

Daughter of Minos, King of Crete. For her adventures with Theseus and Bacchus, see Hesiod, *Theog.*, 949; Plutarch, *Theseus*; Ovid, *Metam.*, viii. 178, *Heroides*, 10; Catullus *Epithal.* of Peleus and Thetis.

## 10. ARISTIDES.

Original at Naples.

Found at Herculaneum in the Villa of the Papyri.

Sculptor

Height, 6 feet 8 inches.

Restorations

An Athenian General and Statesman called the Just; banished from Athens through the envy of the Democratic party.

Herodotus, lib. viii. 79; Plato, *Gorgias.*; Plutarch; Museo Borbonico, i. 50.

## 11. BACCHUS and AMPELUS. Presented to the Trustees by Lachlan Mackinnon, Esq.

Original in the British Museum.

Found A.D. 1772, at La Storta, eight miles from Rome.

Sculptor

Height, 4 feet 10½ inches, including the plinth, 3½ inches.

Restorations: the whole of the right arm of Bacchus.

Bacchus, the god of wine, son of Jupiter and Semele. Ampelus his companion, a Phrygian youth, thrown from the back of a bull and killed. His body was changed into a vine. See Homer, *Hymn v.*; Cicero *de Nat. Deor.*, iii. 23.; Ovid, *Fasti*, iii. 409.

## 12. BOXERS (The), or Lottatori, or Wrestlers, or Pancratiasts.

Original in the Royal Gallery, Florence.

Found A.D. 1535 or 1583, near the Lateran, at Rome.

Sculptor, Praxiteles or Scopas—if either.

Height, 2 feet 11½ inches.

Restorations: the head of each; left arm, right leg from knee, left foot of uppermost figure; right arm, right leg from above knee of lowermost.

Supposed to represent Phædimus and Tantalus, sons of Niobe, slain by Apollo, and to have formed part of the group of Niobe and her children, which occupied the tympanum of the pediment of the temple of Apollo, at Rome, in which was set up by Sossius, about B.C. 60, the statue of Apollo, in wood, brought from Seleucia, and called the Apollo Sosianus. Mengs is of opinion that these are imitations of statues made at a period when taste was brought to the greatest perfection amongst the Greeks. One of the proofs adduced to displace the idea that these are boxers is, that in the statues of professional pugilists the cartilage inside the ear is generally crushed and flattened as if by blows. The ears of these figures are perfect.

See Anthol. Gr.; Ausonius, Her. Ep., 27, 28, 29; Ovid, Metam., vi., the Story of Niobe; Pliny, xiii. 5, xxxvi. 4; and the account by Propertius, Elegy, ii. 31, of the opening of the Portico of the Temple; Winckelmann, ii. 237.

## 13. BOY (extracting a thorn).

Original in Villa Albani, Rome. A repetition is in the Royal Gallery, Florence.

Found at

Sculptor

Height, 2 feet 4 inches

Restoration

## 14. BOY and GOOSE.

Original in the Capitol of Rome.

Found, A.D. 1789, at Roma Vecchia, the ancient Pagus Lemonius, on the Via Appia.

Sculptor, Boethus, a Carthaginian. See Virgil, Culex, 66.; Cicero in Verr. v. 14; Pliny, xxxiii. 55, xxxiv. 19.

Height, 2 feet 9 inches.

Restorations

## 15. BUDDHA, or Sakya.

From Rangoon, Burmah.

Carved in wood.

## 16. CANEPHORA.

i. Presented to the Trustees by Mrs. General Barry.

ii. By Sir William A'Beckett.

Original in the British Museum.

Found, A.D. 1766, at the Villa Strozzi, near Rome, close to the tomb of Cecilia Metella, wife of Crassus.

Sculptors, Criton and Nicolaus of Athens. They flourished in the time of Cicero, about B.C. 60, Winckelmann, ii. 377; or, in the time of the Antonines, about A.D. 150, Müller, 204.

Height, 7 feet 3¼ inches, including the modius or basket on the head.

Restorations: the lower right arm, left foot, and a small portion of the upper part of the modius.

The Canephore were maidens of the highest rank at Athens, who assisted at the sacred festivals held in honor of Pallas Athene (Minerva), and bore upon their heads baskets containing offerings to the Goddess; two of these, of "marvellous beauty," the work of Polyclitus, are enumerated by Cicero amongst the art treasures of which Verres despoiled the city of Messina in Sicily. Cicero, Oration against Verres, v. 3.

In the description of the ancient marbles in the British Museum, Part I., it is said that "this is evidently an architectural statue, one of the Caryatides, which supported the portico of an ancient building," probably a tomb. The Caryatides were intended to represent either the virgins who celebrated the worship of Diana Caryatis, or females of Caryæ, a town in the Peloponnesus, which took the part of the Persians at the time of the invasion of Xerxes, B.C. 480. It was taken after a protracted siege; the men were put to the sword, the women reduced to slavery. To commemorate the victory buildings were erected, the columns of which were in the form of women robed in the style of the captives.

Moore playfully alludes to them in his fifth fable for the Holy Alliance:—

'Tis like that sort of painful wonder  
Which slender columns, laboring under  
Enormous arches, give beholders;  
Or those poor Caryatides,  
Condemned to smile and stand at ease  
With a whole house upon their shoulders,

Male figures used for similar purposes were called by the Greeks *Atlantes*, from Atlas, who, according to the early mythology, supported the heavens on his shoulders, and was metamorphosed by Perseus, by means of the head of Medusa, into the mountain chain in North Africa, which still bears his name. Pliny, xxxvi. 4; Ovid, *Metam.*, iv. 630.

The Romans called them *Tolamones* from *Telamon*, another name given to Atlas.

Vitruvius, 6, 9.

#### 17. CASTOR AND POLLUX.

Original in  
Found at  
Sculptor  
Height, 4 feet 11 inches.  
Restorations

Called the Dioscuri, sons of Jupiter and Leda, twin-brothers of Helen and Clytemnestra.

See Homer, *Hymn* xiii.; Theocritus, *Idyll* xxii.; Horace, *Od.* i. 12; Cic. *de Nat.* Deor. iii. 21; Statius *Thebais*, v. 440; Macaulay's *Lays*, *Lake Regillus*; Max Müller's *Lectures*.

#### 18. CUPID (in bronze). Presented to the Trustees by John Airey, Esq.

Height, 2 feet.  
Son of Venus. Lucian, *Dial.* Deor. xii. xix.; Virgil, *Ciris* 133.

#### 19. CUPID and PSYCHE.

Original in the Capitol, Rome.  
Found on the Aventine Hill, Rome.  
Sculptor  
Height, 4 feet 1 inch.  
Restorations: nose, chin, right hand, left foot of Cupid.

But far above in spangled sheen  
Celestial Cupid her fam'd son advanc'd,  
Holds his dear Psyche sweet entranc'd,  
After her wandering labours long  
'Till free consent the gods among  
Make her his eternal bride.

MILTON, *Comus*.

See Apuleius *Metam.*; Mrs. Tighe, *Cupid and Psyche*, of which Moore sings—

Tell me the witching tale again,  
For never has my heart or ear  
Hung on so sweet, so pure a strain;  
So pure to feel, so sweet to hear.



## 20. CUPID.

Original in  
Sculptor, Michael Angelo.  
Height, 3 feet.

## 21. CYPARISSUS. Presented to the Trustees by James Malcolm, Esq.

Original in  
Found at  
Sculptor  
Height, 4 feet 8 inches.  
Restorations

A youth of the isle of Cea, one of the Cyclades. He inadvertently killed his favorite fawn. Overwhelmed with grief he was transformed into a cypress-tree.

'Twas when the summer sun at noon of day,  
Through glowing Cancer shot his burning ray;  
'Twas then the fav'rite stag in cool retreat,  
Had sought a shelter from the scorching heat.  
Along the grass his weary limbs he laid,  
Inhaling freshness from the breezy shade,  
When Cyparissus, with his pointed dart,  
Unknowing pierced him to the panting heart.

Ovid, *Metam.*, x. 10, 6.

## 22. DEMOSTHENES. Presented to the Trustees by Molesworth Greene, Esq.

Original in Vatican.  
Found near Villa Aldobrandini, at Frascati.  
Sculptor  
Height, 6 feet 5 inches.  
Restorations: the hands and the scroll.

A renowned orator and statesman, born about B.C. 385. His most splendid orations were delivered to excite his countrymen, the Athenians, against the encroachments of the Macedonians under Philip, Alexander, and Antipater. To prevent falling into the hands of the latter he took poison and died, B.C. 322.

See Lucian, *Encomium Dem.*; Plutarch; *Il Vaticano*.

This statue appears to embody the ideas conveyed by the lines of Milton describing Satan—

As when of old some orator renown'd  
In Athens or free Rome, where eloquence  
Flourish'd—since mute—to some great cause address'd,  
Stood in himself collected; while each part,  
Motion, each act won audience ere the tongue  
Sometimes in highth began, as no delay  
Of preface brooking, through his zeal of right—  
So standing, moving on to highth up grown,  
The Tempter, all impassion'd, thus began.

PARADISE LOST, xi. 670.

To Demosthenes, as well as to Pericles, Hyperides, and others, allusion is made in the lines—

Thence to the famous orators repair  
Those ancient, whose resistless eloquence  
Wielded at will that fierce democratic,  
Shook the arsenal, and furnished over Greece,  
To Macedon and Artaxerxes' throne.

MILTON, *Paradise Regained*, iv. 270.

## 23. DIANA. Called "à la Biche."

Original in Louvre, Paris.  
Found at  
Sculptor  
Height, 6 feet 5 inches.

Restorations: part of right arm and both hands, by Giovannangelo Montorsoli.

Sister of Apollo; identified with the Greek Artemis, the Egyptian Bubastis, the Phœnician Astarte, the Moon.

With these in troop  
Came Astoreth, whom the Phœnicians call'd  
Astarte, Queen of Heaven, with crescent horns.

MILTON, *Par. Lost*, l. 437; *Jeremiah*, vii. 18; *1 Kings*, xi. 5.

See Homer, *Hymn*. xxv.; Hesiod, *Theog.*; Callimachus; Herodotus, ii. 137, 156;  
Ovid, *Mot.*, ix. 687.

24. DIANA. Presented to the Trustees by M. C. E. Labilliere, Esq.

Original in  
Sculptor, G. M. Benzeni.  
Height, 4 feet 10½ inches.

Chaste Goddess, guardian of the woods  
And Lycia's mountain solitudes,  
In threefold power adored,  
HOM., *lib. iii. ode 22.*

Catullus, 34.

25. DIANA (robing).

Original in Louvre.  
Found at Gabii.  
Sculptor  
Height, 5 feet 4 inches.

Restorations: nose, right hand, left sleeve, left elbow, right foot to ankle, half  
of left leg.

But mild the beauties of Diana were,  
And all her charms serene and sweetly fair;  
Her brother's looks adorn her radiant face,  
Her cheeks and sparkling eyes express his grace.  
The same she were, did not her sex alone  
A difference cause and make the virgin known:  
Her arms are naked to th' admiring eye,  
And in the wind her careless tresses fly.  
CLAUDIAN, *Rape of Proserpine*.

26. DISCOBOLUS (standing).

Original in Vatican.  
Found at Colombaro, on the Appian Way, eight miles from Rome, at a Villa,  
supposed that of the Emperor Gallienus.  
Sculptor, Naucydes, born at Argos; flourished n.c. 400.  
Height, 5 feet 6 inches  
Restorations: none.

Lucian; Pliny, xxxiv. 19.

27. DISCOBOLUS (throwing quoit).

Original in the British Museum.  
Found A.D. 1791, in the grounds of the Conte Fède, in that portion of Hadrian's  
villa, Tivoli, called the Pinacotheca.  
Sculptor: supposed to be an ancient copy, in marble, from the work in brass by  
Myron, born at Eleutheræ, in Greece, n.c. 480.  
Height: to top of head, 4 feet 4½ inches; to top of quoit, 5 feet 2½ inches.  
Restorations: left hand, by Albani; head, broken off and rejoined. Other  
representations of this figure, in somewhat differing attitudes, are in the  
Massimi collection at Rome, in the Vatican, in the Louvre, and in the  
Faversham collection in England. It is objected that the head has not been  
correctly re-adjusted. In the other reproductions it is turned back, as  
described by Lucian:—"The statue is known to all." "What statue,"  
said I, "do you mean?" "That beautiful one which you see as you enter  
the hall, made by Demetrius." "The Discobolus, I suppose, bending as  
if about to cast the discus, and looking back at the person who gives it to  
him, with one leg bent as if about to raise himself erect in the act of  
throwing." "No," said he, "that is one of the works of Myron."

See Cicero ad Heren., iv. 6; Quintilian, lib. ii. 13; Statius, vi. 645; Pliny, xxxiv.  
19; Lucian, *Philopseud.*, 18; Barry, *Lectures*, vol. i. 479.

28. DOROTHEA. Presented to the Trustees by Henry Moor, Esq.  
Original in the collection of the Marquis of Lansdowne.  
Sculptor, John Bell.  
Height, 3 feet 7 inches.

This exclamation was distinctly overheard by the priest and his company, who, concluding that the person who spoke must be hard by, arose to make further enquiry, and had not gone twenty paces when, behind the fragment of a rock, they perceived a boy sitting under an ash-tree, in the habit of a peasant, whose face, as he stooped to wash his feet in a brook that murmured by him, they could not then survey. Their approach they managed with softness and silence, while his whole attention was employed in bathing his legs, which seemed two crystal pillars produced among the pebbles in the rill. They were surprised at the whiteness and beauty of his feet, which they could not believe had been formed to tread the clods and follow the cattle or plough, as his dress would have seemed to indicate; and the curate, who went foremost, finding himself still unperceived by the youth, made signs to the rest to crouch down or hide themselves behind a neighbouring rock. This being done, all three stood gazing attentively at the apparition, which was clad in a double-skirted grey jacket, girt about the middle with a white napkin, and wore breeches and hose of the same cloth, with a grey hunting cap on his head, the hose being pulled up to the middle of the leg, which actually seemed of white alabaster. Having washed his delicate feet, he wiped them with a handkerchief, which he took out of his cap, and in so doing lifted up his head, showing to the bystanders a face of such exquisite beauty that Cardenio said, in a whisper to the curate, "Since that is not Lucinda, it can be no earthly, but some celestial being." The youth taking off his cap and shaking his head, a large quantity of hair, that Apollo himself might envy, flowed down his shoulders, and discovered to the spectators that the supposed peasant was no other than a woman, the most delicate and handsome that the curate and the barber had ever beheld.

DON QUIXOTE, Part I., Book IV. chap. i.

29. EVE (at the fountain).  
Original at the Bristol Museum.  
Sculptor, Bailey.  
Height, 2 feet 7 inches.

But Eve,  
Undecked save with herself; more lovely fair  
Than wood nymph or the fairest goddess feigned  
Of three that in Mount Ida naked strove,  
Stood to entertain her guest from heaven; no veil  
She needed, virtue-proof; no thought infirm  
Altered her cheek.

MILTON, *Paradise Lost*, v. 380.

That day I oft remember, when from sleep  
I first awak'd and found myself repos'd  
Under a shade on flow'rs, much wondering where  
And what I was, whence thither brought, and how.  
Not distant far from thence a murmuring sound  
Of waters issued from a cave, and spread  
Into a liquid plain, then stood unmov'd  
Pure as the expanse of Heaven; I thither went  
With unexperienced thought, and laid me down  
On the green bank, to look into the clear  
Smooth lake, that to me seem'd another sky.  
As I bent down to look, just opposite  
A shape within the watery glass appear'd,  
Bending to look on me: I started back,  
It started back; but pleas'd I soon return'd,  
Pleas'd it return'd as soon with answering looks  
Of sympathy and love. There I had fix'd  
Mine eyes till now, and pin'd with vain desire,  
Had not a voice thus warn'd me: What thou seest,  
What there thou seest, fair creature, is thyself;  
With thee it came and goes: but follow me,  
And I will bring thee where no shadow stays  
Thy coming, and thy soft embraces, he  
Whose image thou art; him thou shalt enjoy  
Inseparably thine, to him shalt bear  
Multitudes like thyself, and thence be call'd  
Mother of human race.

*Paradise Lost*, iv. 449.

## 30. EUTERPE.

Original in Vatican.

Found in the Gardens of the Quirinal, Rome.

Sculptor

Height, 4 feet 6 inches.

Restorations

One of the nine Muses, daughters of Jupiter and Mnemosyne:—

Calliope, who presided over	Epic poetry.
Clio	" History.
Erato	" Love poetry
Euterpe	" Lyric poetry.
Melpomene	" Tragedy.
Polyhymnia	" The sublime hymn.
Terpsichore	" Dance and song
Thalia	" Comedy.
Urania	" Astronomy.

See Hesiod, Theog., 77.

## 31. FLORA.

Original in the Capitol.

Found A.D. 1744, in the ruins of Hadrian's Villa, at Tivoli.

Sculptor

Height

Restorations: left hand.

The Latin Goddess of Spring and Flowers, identified with the Greek nymph Chloris, wife of Zephyrus.

## 32. FATES. The.

Original in the British Museum.

Found at Athens.

Sculptor of the school of Phidias.

Height of two, 3 feet 11 inches; one, 4 feet 5 inches.

Restorations: none.

These, with Nos. 41, 42, and 62, are taken from the Elgin marbles, brought from Athens by Lord Elgin, who obtained them while Ambassador at Constantinople, in the beginning of the present century. His collection was purchased for the use of the public, A.D. 1815. These figures formed portion of the majestic composition in the eastern pediment of the Parthenon, the temple erected in honor of (Athene) Minerva, intended to represent the birth of the goddess when she sprung full grown, and completely armed, from the brain of (Zeus) Jupiter. Paus. i. 24. In the centre was seated the ruler of Olympus; on his left hand, likewise seated, was (Here) Juno; on his right stood (Hephaistos) Vulcan, leaning on the axe with which he had opened the head of Jupiter. Philostemon. Close to him stood the Virgin Goddess; opposed to her was (Poseidon) Neptune; on the extreme right is (Hyperion or Helios), the Sun, the heads of the horses of his chariot appear rising impetuous above the sea; close to him is the figure of Theseus. No. 62; a name accepted in the description of the ancient marbles in the British Museum, iii. 3, though it is there said that "Some authorities of great weight are nevertheless disposed to consider it as Hercules. The lion's skin on which he reposes, and his position immediately above some of his labors in the Metopes, warrant this."

On the extreme left is the chariot of Night descending into the western ocean, the horses' heads visible, one of which, supposed to have been touched by the master-stroke of Phidias himself, is No. 41. Next in order are these figures, No. 32. According to the authority cited above, an adjustment of them forms a group supposed with great probability to represent (Moirai) the Fates, accustomed to attend upon the occasion of a birth. They are Clotho, sitting apart, expressive of vigorous youth, Lachesis, supporting another, of sedate middle age, Atropos, in repose, of the languor of declining life. The winged Victory at their side is balanced by Iris, messenger of the gods,

who conveys intelligence of the birth to (Demeter) Ceres and (Persephone) Proserpine, seated by Theseus on the confines of Olympus. Conjecture supplies the remaining objects.

No. 42 is called Ilissus, the Deified impersonation of the river which ran through the southern plain of Attica. This figure stood on the extreme right of the western pediment of the same temple in which was represented the victory of the goddess over Neptune in their contest for the sovereignty of the soil of Athens. Those who favor the opinion that No. 62 is meant for Hercules, suggest that this figure is with more probability that of Theseus than of the river-god.

An account of the remainder of the Elgin marbles, of which the Trustees possess a complete series, is postponed until it can be arranged in a manner which will render the description intelligible.

33. FAUN (the Dancing). Two copies.

Original in the Royal Gallery, Florence.

Found at

Sculptor, attributed to Praxiteles.

Height, 4 feet 6 inches.

Restorations: the head and arms, by Michael Angelo Buonarroti.

34. FAUN. Usually called the Rondinini Faun, because placed in the Rondinini Palace in the Corso, at Rome.

Original in the British Museum, entered in the Catalogue as statue of a satyr, playing on the crotala, or cymbals.

Found at

Sculptor

Restorations (attributed to Michael Angelo): the torso is the only portion really antique.

Height, 5 feet 3 inches.

35. GERMANICUS. By some supposed to be a figure of Mercury.

Original in the Louvre.

Found

Sculptor, probably Chimarus.

Height, 5 feet 11 inches.

Restorations: thumb and forefinger of right hand.

Son of Nero Claudius Drusus, nephew of the Emperor Tiberius, brother of the Emperor Claudius, father of the Emperor Caligula and of Agrippina, mother of the Emperor Nero. A distinguished general; born B.C. 15, died A.D. 19.

Clarke, Winckel, ii., 405.

36. GLADIATOR (Dying.)

Original in the Capitol, Rome.

Found in the gardens of Sallust, at Rome.

Sculptor, supposed to be Ctesilaus, cotemporary of Phidias, B.C. 440; or by Pyromachus, B.C. 240, in bronze, of which the original is a copy.

Height, 2 feet 8 inches.

Restorations: right hand, said to be by Michael Angelo Buonarroti.

Behold! where, in his nerv'd and naked might,  
Rushes the circus champion to the fight;  
Stretches the gaunt arm in its sweeping length;  
Starts from each limb the eloquence of strength;  
On the bent brow pride, power, and conquest reign;  
From the curved lip the spirit breathes disdain;  
And all the savage, in his sternest mood,  
Speaks from the form unawed and unsubdued.  
Where 'midst a puny race of courts can be,  
Son of the woods! the champion meet for thee?  
The strife is o'er Ev'n as a broken bow,  
Nerveless and spent, the Terrible lies low!

He leans upon his hand—the lion croust  
 Bows to the dust; and from the untam'd breast  
 Falls, drop by drop, life's tide; the eye is dim;  
 And o'er the buckler droops the giant limb;  
 And death is on the mighty. Aye, thou proud  
 And guilty city, let thy ruthless crowd  
 Pour o'er their prey the mockery of their mirth;  
 Blood with those echoes calls forth from the earth;  
 And Heav'n full soon shall answer.

BULWER.

I see before me the Gladiator lie:  
 He leans upon his hand—his manly brow  
 Consents to death, but conquers agony,  
 And his drooped head sinks gradually low—  
 And through his side the last drops, ebbing slow  
 From the red gash, fall heavy, one by one,  
 Like the first of a thunder shower; and now  
 The arena swims around him—he is gone  
 Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes  
 Were with his heart, and that was far away:  
 He recked not of the life he lost, nor prize,  
 But where his rude hut by the Danube lay,  
 There were his young barbarians all at play,  
 There was their Dacian mother—he, their sire,  
 Butchered to make a Roman holiday—  
 All this rushed with his blood—shall he expire  
 And unavenged?—Arise, ye Goths, and glut your ire.

BYRON, *Childe Harold*, iv. 140.

Supported on his shorten'd arm he leans,  
 Prone, agonizing; with incumbent fate  
 Heavy declines his head; yet, dark beneath  
 The suffering feature, sullen vengeance lowers,  
 Shame, indignation, unaccomplished rage;  
 And still the cheated eye expects his fall.

TUOMSON, *Liberty*, iv. 157.

This statue, although usually known as that of a gladiator, and invested accordingly with many charming poetical associations, is supposed to be that of a herald. Ingenious conjecturers suggest Polyphontes, herald of Laius King of Thebes, killed by Oedipus, with his master; or, Copreus, herald of Eurystheus, massacred by the Athenians; or, Anthemoeritus, an Athenian herald, killed by the Megareans (Paus. i. 9). Men who engaged in single combat are mentioned in Athenæus, iv. 41, as known in early times in Greece; but they do not appear to be of the class known in Italy as gladiators, first composed of captives in war, slaves, and condemned malefactors. Reasons adduced in support of this view are that the Greeks wore the beard until the age of Alexander the Great, who suggested that his Macedonian soldiers should shave (Athenæus, xiii. 18; Plutarch; Apoph. Bas., 180). This figure is represented beardless. Gladiators did not carry a trumpet nor wear a cord round the neck, as heralds in the Olympic games were used to do. There is, however, more probability in the suggestion that it represents a Celtic or barbarian soldier or messenger wearing the *Torques*, or collar. Gladiators were first exhibited at Rome, A.D. 490, B.C. 264. Ctesibius flourished about 176 years before that time. If this statue be his work it cannot represent a Roman gladiator.

Val. Max. iii. 4, 7; Winck. ii. 241, note to French ed.

### 37. GLADIATOR (The Fighting, or Borghese).

Original in the Louvre, Paris.

Found A.D. 1503 at Capo d'Anzio, the ancient Antium.

Sculptor, Agasias, or Hegesias, son of Dositheus, of Ephesus, flourished 490 B.C.

Height, from left foot to head, 5 feet.

Restorations: right arm and right ear.

Of raging aspect, rush'd impetuous forth  
 The Gladiator Piteous his look,  
 And each keen sinew brace'd, the storm of war,  
 Ruffling, o'er all his nervous body frowns.  
 THOMSON, *Liberty*, iv. 152.

Notwithstanding the commonly received opinion that this figure represents a gladiator, it has been suggested that it should rather be considered to be that of a foot soldier contending with a horseman. A conjecture is offered that it is intended for Achilles fighting with Penthesilea, Queen of the Amazons, who assisted the Trojans, and was slain by him.

See Winckelmann ii. 434. Thiersch.

38. GRACES. Aglaja, Euphrosyne, and Thalia.

Original in the collection of the Duke of Bedford (?).

Sculptor, Canova, born at Passagno in Italy, A.D. 1757, died A.D. 1822.

Height, 5 feet 2½ inches.

Eurynome, from ocean sprung, to Jove  
 The beauteous Graces bore, inspiring love,  
 Aglaja and Euphrosyne the fair,  
 And thou, Thalia, of a graceful air.

HESIOD, *Theog.*, 907.

Daughters of Jove,

From them flow all the decencies of life.

Without them nothing pleases. Virtue's self

Admired not loved: and those on whom they smile,

Great though they be, and wise, and beautiful,

Shine forth with double lustre.

ROGERS.

See Pindar, *Olymp.* xiv. ; Horace, *Od.* i. 4, iii. 21.

39. GREEK SLAVE. Presented to the Trustees by Major-General Valiant.

Original in

Sculptor, Hiram Power.

Height, 5 feet 2 inches.

40. HERCULES and OMPHALE. Presented to the Trustees by Charles Hosson Ebdon, Esq.

Original in the London University.

Sculptor—the torso of Hercules was restored by Flaxman. He added the figure of Omphale.

Height, Hercules, 6 feet ½ inch; Omphale, 6 feet 1 inch.

\* The history and labors of the demigod, Hercules, are known. Omphale was Queen of Lydia; to her Hercules submitted himself as a slave for three years in order to expiate his crime of having murdered Iphitus.

Plut., *Theseus*; Lucian *Dial.*, Deor., xiii.; *Hom. Od.*, xxvi. 14.

41. HORSE'S HEAD.

School of Phidias, Athens. See No. 32.

42. ILISSUS.

School of Phidias, Athens. See No. 32.

43. INNOCENCE. Presented to the Trustees by Henry Arthur Smith, Esq.

Original in collection of — Pearce, Esq.

Sculptor, John Henry Foley.

Height, 5 feet.

44. JASON.

Original in the Louvre. For some time known as Cincinnatus.

Found A.D. 1814, at Tivoli.

Sculptor

Height, 4 feet 8½ inches.

Restorations: right hand and part of arm, left arm. The head is not of the same marble as the rest of the figure, possibly supplied from another statue. It is said, also, that the ploughshare was added.

Son of *Æson*, descendant of *Æolus*. *Pelias*, brother of *Æson*, ruled in *Iolcus*. He was warned by an oracle that one of the *Æolids* would kill him. He ordered their destruction. *Jason* alone escaped. The oracle again warned *Pelias* to beware of a man with but one sandal. On the invitation of *Pelias*, *Jason* attended a sacrifice to *Neptune*. In crossing the River *Amaurus*, on the bank of which he lived as a husbandman, he lost one of his sandals. *Pelias*, alarmed, sent him on an expedition to *Colechis*, to bring the golden fleece. He sailed in the ship *Argo*. His success and ultimate return with *Medea*, and the death of *Pelias*, are described differently by the numerous authors who treat of this uncertain portion of history.

*Apollodorus*, i. 9; *Ovid Met.*, vii.; *Winckel.*, ii. 390.

45. **JULIAN DE MEDICI**. Presented to the Trustees by John Fitzgerald Leslie Foster, Esq.

Original placed on the mausoleum erected to his memory by Pope Clement VII., in the Church of St. Lorenzo, Florence.

Sculptor, Michael Angelo.

Height, 5 feet 7½ inches.

Duke of Nemours, youngest son of Lorenzo the Magnificent and brother of Leo X. Born, 1478; died, 1516.

46. **LAOCOON**.

Original in the Vatican.

Found A.D. 1506, in baths of Titus, Rome.

Sculptors, Agesander of Rhodes with Athenodorus his son, and Polydorus, supposed to be his son also. They flourished, according to Winckelmann, lib. ii. 289, in the time of Alexander the Great, about B.C. 330; according to Lessing and Thiersch, in the time of Titus, about A.D. 76.

Height of Laocoon, 5 feet 9½ inches, to top of head 6 feet 10¼ inches; of elder son, 3 feet 10½ inches; younger son, 3 feet 7½ inches.

Restorations: the right arm, in terra cotta, by Bernini; the arms and hands of each of the sons by Cornacchini. A head of the principal figure is in the collection of the Duc d'Arenberg, at Brussels, said by some to have belonged to the original.

See Pliny, Hist. N. xxxvi. 4; II Vaticano, iv. 214; Goethe; Spence Polymetis.

Laocoon, Neptune's priest by lot that year,  
With solemn pomp then sacrificed a steer;  
When, dreadful to behold, from sea we spy'd }  
Two serpents, rank'd abreast, the seas divide }  
And smoothly sweep along the swelling tide. }  
Their flaming crests above the waves they show,  
Their bellies seem to burn the seas below;  
Their speckled tails advance to steer their course,  
And on the sounding shore the flying billows force.  
And now the strand and now the plain they held,  
Their ardent eyes with bloody streaks were fill'd;  
Their nimble tongues they brandish'd as they came,  
And lick'd their hissing jaws that sputtered flame.  
We fled amazed. Their destin'd way they take,  
And to Laocoon and his children make.

And first around the tender boys they wind,  
Then with their sharpen'd fangs their limbs and bodies grind,  
The wretched father, running to their aid  
With pious haste but vain, they next invade;  
Twice round his waist their winding volumes roll'd  
And twice about his gasping throat they fold;  
The priest thus doubly chok'd their crests divide,  
And towering o'er his head in triumph ride.  
With both his hands he labors at the knots,  
His holy fillets the blue venom blots;  
His roaring fills the fitting air around.

Thus when an ox receives a glancing wound  
He breaks his bands, the fatal altar flies,  
And with loud bellowings breaks the yielding skies.

VIRGIL, *ÆN.*, lib. ii. 200. By Dryden.



Terrible! Mark and Tremble!—Fold by fold  
 See round the writhing sire the enormous serpents roll'd;  
 Mark the stern pang—the clench'd despairing clasp—  
 The wild limbs struggling with that fatal grasp—  
 The deep convulsion of the labouring breath—  
 The intense and gathering agony of death.  
 Yet 'mid the mortal's suffering still is view'd  
 The haughty spirit shaken—not subdu'd:  
 Tho' nature faint, tho' every fibre burst,  
 Scath'd, stifled, crush'd, let vengeance wreak its worst;  
 Fate—terror—Hell—let loose your powers of ill,  
 Wring the rack'd form—the soul can scorn you still.

BULWER.

At last her utmost masterpiece she found  
 That Maro fired. The miserable sire  
 Wrapt with his sons in Fate's severest grasp;  
 The serpents, twisting round, their stringent folds  
 Inextricable tie. Such passion here,  
 Such agonies, such bitterness of pain,  
 Seem so to tremble through the tortured stone  
 That the touch'd heart engrosses all the view.

Almost unmark'd the best proportions pass  
 That ever Greece beheld; and seen alone,  
 On the rapt eye the imperious passions seize:  
 The father's double pangs, both for himself  
 And sons convuls'd; to Heaven his rueful look,  
 Imploping aid and half accusing, cast;  
 His fell despair, with indignation mix'd,  
 As the strong-curling monsters from his side  
 His full extended fury cannot tear.

More tender touched, with varied art, his sons  
 All the soft rage of younger passions show:  
 In a boy's helpless fate one sinks oppressed!  
 While, yet unperced, the frightened other tries  
 His foot to steal out of the horrid twine.

THOMSON, *Liberty*, iv., 183.

Or, turning to the Vatican, go see  
 Laocoon's torture dignifying pain—  
 A father's love and mortal's agony  
 With an immortal's patience blending: vain  
 The struggle; vain, against the coiling strain  
 And gripe, and deepening of the dragon's grasp,  
 The old man's clench; the long-envenom'd chain  
 Rivets the living links—the enormous asp  
 Enforces pang on pang, and stifles gasp on gasp.

BYRON. *Childe Harold*, iv. 160.

#### 47. MERCURY.

Original in the collection of the Prince of Augustenberg. A second was executed for Lord Ashburton.

Sculptor, Thorwaldsen, born at Copenhagen, A.D., 1770, worked for many years at Rome, died at his birthplace, A.D. 1844.

Height, 5 feet 5½ inches.

O Mercury, great Atlas' son  
 Skill'd with persuasive voice to tame  
 Fierce men from savage nature won  
 To learn th' arena's graceful game:  
 I sing thee, messenger of love,  
 Inventor of the tuneful lyre,  
 Cunning to hide what'er thy love  
 Of theft and frolic may acquire.

HOM., *lib. I.*, ode 10; see *lib. III.*, ode 11.

Homer, Hymn, by Shelley; Apollodorus, 310.

#### 48. MERCURY. Presented to the Trustees by Mrs. Williams.

Original in the Royal Gallery, Florence.

Sculptor, John of Bologna, born at Douay, A.D., 1524, died at Florence, A.D. 1608.  
 Height, 4 feet 3 inches.

Main of Atlas born and mighty Jove,  
Join'd in the sacred bands of mutual love  
From whom behold the glorious Hermes rise  
A god renown'd, the herald of the skies.  
Hesiod. Theog., 938.

49. MINERVA GIUSTINIANI. Presented to the Trustees by Major-General Sir Edward Macarthur, C.B.

Original in the Vatican.  
Found at  
Sculptor  
Height  
Restorations

50. MOTHER and CHILD, or Maternal Affection. Presented to the Trustees by William Flitcher, Esq.

Original in the collection of Joseph Neeld, Esq.  
Sculptor, Edward H. Baily.  
Height, 2 feet 11 inches.

51. MUSIDORA. Presented to the Trustees by Mrs. Moor.

Original in the Exhibition of 1850.  
Sculptor, James Legrew.  
Height, 5 feet.

An imaginary person introduced by Thomson in his poem of the Seasons.

Lo, conducted by the laughing Loves,  
This cool retreat his Musidora sought.  
Warm in her cheek the sultry season glowed;  
And, robb'd in loose array, she came to bathe  
Her fervent limbs in the refreshing stream.  
Summer, 1286.

52. NARCISSUS. Presented to the Trustees by Mrs. Westly.

Original in the collection of Her Majesty the Queen, at Osborne.  
Sculptor, William Theed.  
Height, 4 feet 11 inches.

This youth, son of Cepheissus and the nymph Liriope, fell in love with his image reflected in a fountain, pined, and died. His body was transformed into the flower which bears his name.

For him the Naiads and the Dryads mourn,  
Whom the sad echo answers in her turn;  
And now the sister nymphs prepare his urn,  
When, looking for his corpse, they only found  
A rising stalk with yellow blossoms crown'd.  
Ovid, Met. iii. 508.

53. PERSEUS.

Original in Vatican.  
Sculptor, Canova, born at Passagno in Italy, A.D. 1757; died A.D. 1822.  
Height, 7 feet 6 inches.

Son of Jupiter and Danaë. Banished from and afterwards regained the kingdom in Argos. He undertook to bring to Polydeutes, King of Seriphus, the head of Medusa, which possessed the property of converting into stone whosoever looked upon it. Medusa was the only mortal of the three Gorgons, daughters of Phoreys and Ceto; their names were, Stheno, Euryale, and Medusa.

See Hesiod, Theog., 276; Ovid, Metam., iv. 617.

54. POLYHYMNIA. Presented to the Trustees by William Kaye, Esq.

Original in the Vatican.  
Found at  
Sculptor  
Height, 5 feet 10 inches.  
Restorations.

See Euterpe.

55. PUDICITIA. Presented to the Trustees by Miss Barry.

Original in Vatican, Rome.

Found

Sculptor

Height, 6 feet 5 inches.

Restorations

An impersonation of modesty deified and worshipped in Greece and at Rome, where she had two sanctuaries—one erected to Pudicitia Patricia, in the Forum Boarium, near the temple of Hercules, the other to Pudicitia Plebeia, in the Vicus Longus. This figure has been supposed to represent Livia, wife of Augustus, died A.D. 29; or Sabina, wife of Hadrian, died A.D. 137; but there is no sufficient authority for either position. Speuce, in his *Polymetis*, assumes that it is intended for Juno Matrona. Winckelmann asserts that it resembles the Muse Melpomene, as is displayed by the cothurnus.

Winckelmann, ii, 392; Paus., i, 17; Livy, x, 23.

56. SLAVE (The Listening). Known as the Arrotino or Remolcur, or the Whetter; also, as the Spy.

Original in the Royal Gallery, Florence.

Found at

Sculptor

Height, 3 feet.

Restorations: fingers of each hand, and the portion of the knife between the right hand and the whetstone.

The conjectures respecting this statue are various. By some it is supposed to represent the soothsayer Accius or Attus Navius, who carried into execution the idea in the mind of King Tarquin, and severed, by command of the king, the whetstone on which he was sharpening his razor.—Livy, i, 36. By others, the slave who overheard the plot into which the two sons of Junius Brutus entered for the restoration of Tarquin. Some suggest that it is meant for the slave who overheard the conspiracy of Catiline; others, for the Scythian slave, commanded by Apollo to slay Marsyas when vanquished by the god in a musical contest. See Hobhouse; notes to 4th canto of *Childe Harold*. While Lanzi asserts that the man is no other than Licinus, the celebrated barber of Julius Caesar. The instrument in his hands does not seem very suitable for either operation.

Cicero de Nat., Deor., ii, 3, iii, 6.

57. SOPHOCLES. Presented to the Trustees by Colonel Barry, R.A., C.B.

Original in the Lateran, Rome.

Found at Terracina.

Sculptor

Height, 6 feet 8 inches.

Restorations

Greek Tragic Poet: born at Colonus, close to Athens, B.C. 495, died B.C. 401. He wrote 113, or according to other accounts, 130 plays, of which seven only are extant. They are "Antigone," "Elektra," "Trachiniae," "Œdipus Tyrannus," "Ajax," "Philoctetes," "Œdipus Coloneus."

58. ST. GEORGE AND THE DRAGON (in bronze). Presented to the Trustees by Alexander Mollison, Esq.

Height, 3 feet 4 inches.

59. TAMBOURINE GIRL. Presented to the Trustees by James Purves, Esq.

Original at

Sculptor, Danton.

Height, 4 feet 8½ inches.

60. TERPSICHORE. The Muse of Dance and Song. Original in Gallery of Count Sommariva at Paris.

Sculptor, Canova.

Height, 5 feet 6¼ inches.

See Euterpe.

## 61. THESEUS.

Son of Ægeus, King of Athens.

School of Phidias, Athens. See No. 32.

Plutarch, *Thes.*; *Apol.*, 316.

## 62. VENUS ANADYOMENE (rising from the sea). Presented to the Trustees by

Edward William Jeffreys, Esq.

Original in Vatican, Rome.

Found at Salone, by the Spring of Aqua Virgine, about eight miles from Rome.

Sculptor,

Height, 2 feet 7½ inches.

Restorations

The Goddess of Beauty, mother of Cupid, identified with the Aphrodite of the Greeks, Mylitta of the Babylonians, Alitta of the Arabians, and Mitra of the Persians.

See Homer, *Hymn*; Herod. i. 131; Lucretius, i.; Ovid, *Fasti*, iv. 15, 62, 143.

Till now swift circling a white foam arose  
From that immortal substance, and a nymph  
Was quicken'd in the midst, the trifling waves  
First bore her to Cythera's heavenly coast;  
Then reach'd she Cyprus girt with flowing seas,  
And forth emerg'd a goddess in the charms  
Of awful beauty. Where her delicate feet  
Had press'd the sands, green herbage flow'ring sprang.  
Her Aphrodite gods and mortals name  
The foam-born goddess, and her name is known  
As Cytherea with the blooming wreath,  
For that she touch'd Cythera's flowery coast;  
And Cypria, for that on the Cyprian shore  
She rose amidst the multitude of waves,  
And Philomedeas from the source of life.

Hædon. *Theog.*, 190.

## 63. VENUS DE MEDICI (two copies).

Original in the Royal Gallery, Florence.

Found at Hadrian's Villa, Tibur.

Sculptor: said to be Praxiteles. The name Cleomenes on the pedestal is generally supposed to be a forgery.

Height, 5 feet.

Restorations: right arm, the whole left arm from the elbow downward.

The original, of which that in the Florentine Gallery may be a copy, was sold by the Sculptor to the people of Cnidus, in Caria. It stood with a Venus by Phidias, a Cupid by Praxiteles, a Diana by Cephisodotus, and a group of Mars and Cupid, now in the Villa Ludovisi, in the Portico of Octavia, dedicated by Augustus to his sister. It was removed with the statues of Minerva of Lindus, in Rhodes, and of Juno, of Samos, to Constantinople. All three, with other works of art of inestimable value were destroyed by fire in the reign of Justinian, on the occasion of the riots between the *Blues*, or Blue faction, and the *Greens*, or Green faction, A.D. 532. The figures on the Dolphin at the base are (Eros and Anteros) Cupids, sons of Venus.

Pliny, xxxvi. 4; Gibbon, Dec. and Fall, xl., and authorities there cited.

Hor. *Odes*. iv. 1, 5; Cicero de *Nat. Deor.*, 71.

The Queen of Love arose, as from the deep  
She sprang, in all the melting pomp of charms.  
Bashful she bends, her well-taught look aside  
Turns in enchanting guise; where dubious mix  
Vain, conscious beauty, a dissembled sense  
Of modest shame and slippery looks of love,  
The gazer grows enamored; and the stone,  
As if exulting in its conquest, smiles.

Thomson, *Liberty*, iv. 175.

There, too, the goddess loves in stone, and fills  
The air around with beauty; we inhale  
The ambrosial aspect, which, beheld, instils  
Part of its immortality: the veil

Of heaven is half undrawn ; within the pale  
 We stand, and in that form and face behold  
 What mind can make, when Nature's self would fail ;  
 And to the fond idolaters of old  
 Envy the innate flash which such a soul could mould :

We gaze and turn away, and know not where,  
 Dazzled and drunk with beauty, till the heart  
 Reels with its fulness ; there—for ever there—  
 Chain'd to the chariot of triumphal art,  
 We stand as captives, and would not depart.  
 Away ! there need no words, nor terms precise,  
 The paltry jargon of the marble mart,  
 Where pedantry gulls folly—we have eyes :  
 Blood—pulse—and breast, confirm the Dardan shepherd's prize.  
 BYRON, *Childe Harold*, iv. 49, 50.

#### 64. VENUS or DIONE.

Original in the British Museum.

Found A.D. 1776, at baths of Claudius, at Ostia, by Mr. Gavin Hamilton.

Sculptor

Height, 6 feet 11½ inches, including the plinth, 4½ inches.

Restorations : left arm, right hand, tip of nose.

It has not been determined whether this be the statue of Venus or of the female Titan Dione, daughter of Tethys, who, according to various writers,\* was the mother of Venus by Jupiter.

See *Hesiod. Theog.*, 353 ; *Homer Ill.* v. 370.

#### 65. VENUS GENETRIX.

Original in the Louvre.

Found at

Sculptor, Praxiteles ? This is supposed to be the draped Venus of Cos, which the inhabitants purchased from him.

Height, 5 feet 4 inches.

Restorations :

#### 66. VENUS VICTRIX, called Venus of Milo.

Original in the Louvre, Paris. Presented by the Marquis de Riviere.

Found A.D. 1820, at Milo, an island in the Ægean Sea, the ancient Melos.

Sculptor, Scopas.

Height, 6 feet 8 inches.

\* She received from Paris the prize for her superior loveliness in her contention with Juno and Minerva, on Mount Ida.

*Euripides, Iph. in Aul.*, 1290 ; *Lucian, Dial. Deor.*, xx.

Idalian Aphrodite beautiful,  
 Fresh as the foam new bathed in Paphian wells,  
 With rosy slender fingers backward drew,  
 From her warm brows and bosom her deep hair  
 Ambrosial, golden round her lucid throat  
 And shoulder ; from the violets her light foot  
 Shone rosy-white, and o'er her rounded form,  
 Between the shadows of the vine-bunches,  
 Floated the glowing sunlights, as she moved.

THEOPHRASTUS, *Ætione*.

#### 67. VENUS.

Original in the Pitti Palace, Florence.

Sculptor, Canova, born at Passagno in Italy, A.D. 1757, died A.D. 1822.

Height, 5 feet 6 inches.

#### 68. VENUS. Presented to the Trustees by Charles Edward Bright, Esq.

Original at

Sculptor, Gibson.

Height, 5 feet 6½ inches.

69. VENUS, Presented to the Trustees by William Mitchell, Esq., R. Thompson, Esq., J. Richardson, Esq.

Original

Sculptor, Thorwaldsen, born at Copenhagen, A.D. 1770, worked for many years at Rome, died at his birth-place, A.D. 1844.

Height, 5 feet  $\frac{1}{2}$  inch.

70. VENUS and CUPID (in Parian marble.) Art Union Prize. Presented to the Trustees by the Rev. W. Wade.

71. YOUTH invoking the Celestial Gods.

Original in Berlin.

Found in the River Tiber at Rome.

Sculptor

Height, 4 feet  $3\frac{1}{2}$  inches.

Restorations

The invocation of the infernal Deities was performed with the palms of the hands turned down, and the other ceremonies were conducted in the like inverted order.

Virgil *Æn.*, ii. 153, 688; ix. 16; vi. 235-254.

## Chronological Arrangement of the Casts of Statues, etc.

---

### OF THE HEROIC PERIOD, FROM B.C. 550 TO B.C. 390.

No. 3, The Amazon; 26, 27, the Discoboli; 36, 37, the Gladiators; 32, 41, 42, 61, Elgin Marbles.

### OF THE PERIOD OF ALEXANDER THE GREAT, FROM B.C. 390 TO B.C. 146.

Nos. 6, 7, Apollos; 12, the Boxers; 14, Boy and Goose; 33, 34, Fauns; 62, 63, 64, 65, 66, Venuses.

### OF THE ROMAN PERIOD, FROM B.C. 146 TO A.D. 180.

No. 5, Antinous; 16, Canephora; 17, Castor and Pollux; 19, Cupid and Psyche; 31, Flora; 35, Germanicus; 46, Laocoon; 55, Pudicitia.

### ANTIQUES, THOUGH OF UNCERTAIN DATE.

No. 1, Achilles; 2, Adonis; 8, Apollino; 9, Ariadne; 10, Aristides; 11, Bacchus and Ampelus; 13, Boy Extracting Thorn; 21, Cyparissus; 22, Demosthenes; 23, Diana a la Biche; 25, Diana Robing; 30, Euterpe; 44, Jason; 49, Minerva Giustiniani; 54, Polyhymnia; 56, Listening Slave; 57, Sophocles; 71, Youth Invoking Gods.

### OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

No. 20, Cupid; 45, Julian de Medici; 48, Mercury, by John of Bologna.

### RELIEFS.

Holy Family, by Michael Angelo Buonarrotti; Boys, by Donatelli, Fiamingo; Gates, by Ghiberti.

### OF MODERN TIMES.

18, Cupid; 24, Diana; 28, Dorothea; 29, Eve at the Fountain; 38, Graces; 39, Greek Slave; 40, Hercules and Omphale; 43, Innocence; 47, Mercury; 50, Mother and Child; 51, Musidora; 52, Narcissus; 53, Perseus; 58, St. George and the Dragon; 59, Tambourine Girl; 60, Terpsichore; 67, 68, 69, Venuses; 70, Venus and Cupid.

### RELIEFS.

Flaxman, Gibson, Thorwaldsen.

## Casts of Busts.

---

1. **ALBERT** (Prince). The illustrious Prince Consort, husband of Her Most Gracious Majesty Victoria.  
Born at Rosenau, 26th August, 1819.  
Died at Windsor, 14th December, 1861.
2. **ANGELO** (BUONAROTTI MICHEL). Architect, sculptor, painter.  
Born at Castel Caprese, Tuscany, 6th March, 1474.  
Died at Rome, 17th February, 1564.
3. **APOLLO**.  
Original in the British Museum. This bust was obtained by Mr. Townley, from Cardinal Alexander Albani, in the year 1773.
4. **ARISTOTLE** (Philosopher). Preceptor of Alexander the Great.  
Born at Stagira, Thrace, B.C. 384.  
Died at Chaleis, Eubœa, B.C. 322.
5. **AUGUSTUS** (CAIUS JULIUS CÆSAR OCTAVIANUS, the young). First Roman Emperor.  
Born at Velitræ (Consulate of Cicero), B.C. 63.  
Died at Nola, 19th August, A.D. 14.  
Presented to the Trustees by Master Jeffreys.
6. **BACON** (FRANCIS, Lord Verulam; Viscount St. Albans). Lawyer, statesman, philosopher; Lord High Chancellor of England in the reign of James I.  
Born in London, 22nd January, 1561.  
Died in the Earl of Arundel's house, at Highgate, April, 1626.
7. **BARRY** (Sir REDMOND, Knt., one of the Judges of the Supreme Court, Victoria).  
By Charles Summers, Esq. In Carrara marble.
8. **BROUGHAM** (HENRY, Lord). British statesman.  
Born at Edinburgh, September, 1778.
9. **BRUNEL** (Sir MARC ISAMBARD, Knt.) Engineer; invented block-making machinery in Portsmouth Dockyard; designed and executed the Thames Tunnel, and many other works of great ingenuity and usefulness.  
Born at Haequeville, in Normandy, A.D. 1769.  
Died A.D. 1849.
10. **BUFFON** (GEORGE LOUIS LE CLERC, Comte de). Naturalist.  
Born at Monthard, in Burgundy, 7th September, 1707.  
Died 16th April, 1788.
11. **BURKE** (EDMUND). Philosopher, statesman, and orator.  
Born at Dublin, January, A.D. 1730.  
Died at Beaconsfield, 9th July, 1797.
12. **BURNS** (ROBERT). Poet.  
Born at Ayr, 25th January, A.D. 1759.  
Died at Dumfries, 21st July, 1796.



13. **BYRON** (GEORGE GORDON; Lord). Poet.  
Born at London, 22nd January, 1788.  
Died at Missolonghi, 19th April, 1824.  
Sculptor, Baily.
14. **CÆSAR** (CAIUS JULIUS).  
Born at Rome, 12th July, B.C. 100.  
Assassinated in Senate House, Rome, 15th March, B.C. 44.  
Original in British Museum, purchased in 1818. In Luni marble.
15. **CHARLES I.** King of England and Scotland.  
Born at Dunfermline, 19th November, 1600.  
Beheaded 30th January, 1649.
16. **CHATHAM** (WILLIAM PITT, Earl of). Statesman and orator.  
Born in Cornwall, 15th November, 1708.  
Died at London, 11th May, 1778.
17. **CICERO** (MARCUS TULLIUS). Roman statesman and orator.  
Born at Arpinum, B.C. 106.  
Assassinated near Formiæ, B.C. 42.
18. **CLYTIE.** The bust of, from the antique in the British Museum, in Parian.  
Presented by William Taylor Copeland, Esq., Alderman, M.P., of London.
19. **COWPER** (WILLIAM, Poet).  
Born at Berkhamstead, Herts., 26th November, 1731.  
Died at Dereham, in Norfolk, 25th April, 1800.
20. **CROMWELL** (OLIVER, Protector of England).  
Born at Huntingdon, 25th April, 1599.  
Died at London, 3rd September, 1658.
21. **CUVIER** (GEORGES LEOPOLD CHRETIEN FREDERIC DAGOBERT). Naturalist.  
Born at Montbéliard, 1769.  
Died at Paris, 1832.
22. **DEMOSTHENES.** Greek orator.  
Born at Athens, B.C. 382.  
Died in the Temple of Neptune, at Calauria, B.C. 322.  
Original in the British Museum; purchased in 1818.
23. **DIANA** (Robing).
24. **DIOGENES.** Cynic philosopher.  
Born at Sinope, in Pontus, B.C. 412.  
Died at Corinth, B.C. 323.  
This bust was bequeathed to the British Museum by the late R. Payne Knight, Esq.  
It is in Pentelic marble.
25. **DRYDEN** (JOHN). Poet.  
Born at Aldwinckle, 9th August, 1631.  
Died at London, 1st May, 1700.
26. **ELDON** (JOHN SCOTT, Earl of). Lord Chancellor of England from 1801 to 1806,  
and from 1807 to 1827.  
Born at Newcastle, 4th June, 1751.  
Died at London, 13th January, 1838.
27. **FLAXMAN** (JOHN). Sculptor.  
Born at York, 6th July, 1755.  
Died at London, 7th December, 1826.

28. FOX (CHARLES JAMES). Statesman and orator.  
Born at London, 24th January, 1749.  
Died at London, 13th September, 1806.
29. FRANKLIN (BENJAMIN). American philosopher and statesman.  
Born at Boston, Massachusetts, 6th January, 1706.  
Died at Philadelphia, 17th April, 1790.
30. GOETHE (JOHANN WOLFGANG VON). Poet.  
Born at Frankfort-on-the-Maine, 28th August, 1749.  
Died at Weimar, 22nd March, 1832.
31. HANDEL (GEORGE FREDERIC). Musical composer.  
Born at Halle, in the Duchy of Magdeburg, Lower Saxony, 24th February, 1684.  
Died at London, 13th April, 1759.
32. HADRIANUS (P. ÆLIUS). Fourteenth Roman Emperor.  
Born at Rome A.D. 76.  
Reigned A.D. 117 to A.D. 138.  
Original in the British Museum. Found at Hadrian's Villa, near Tivoli.
33. HARVEY (WILLIAM). Physician.  
Born at Folkstone, Kent, 2nd April, 1578.  
Died at London, 3rd June, 1658.
34. HEALES (Hon. RICHARD).  
Born at London, 1822.  
Died at Melbourne, 1864.
35. HOMER. Poet.  
Flourished B.C. 1019 to B.C. 984.  
Original found at Baiae, A.D. 1780.
36. HUNTER (JOHN). Anatomist.  
Born at Calderwood, 1728.  
Died at London, in St. George's Hospital, 16th October, 1793.  
Original by Chantry.
37. INNOCENCE. Bust of, in Parian.  
Presented to the Trustees by Captain Lonsdale.
38. JOHNSON (SAMUEL, LL.D.) Lexicographer.  
Born at Lichfield, 1709.  
Died at London, 1784.
39. JONES (INIGO). Architect.  
Born at London, 1572.  
Died at London, 21st July, 1652.
40. LINNÆUS (CARL VON LINNÉ). Naturalist.  
Born at Roshult, Province of Smaland, Sweden, 13th May, 1707.  
Died at Hammarby, near Upsal, 11th January, 1778.
41. LOCKE (JOHN). Philosopher.  
Born at Wrington, in Somersetshire, 29th August, 1632.  
Died at Oates, in Essex, 28th October, 1704.
42. MALE HEAD. Name unknown, probably one of the Homeric heroes.  
Found in that part of Hadrian's Villa called the Pantanella, by Gavin Hamilton, 1771.
43. MACAULAY (Lord). Historian and Essayist.  
Born at Rothley Temple, Leicestershire, 1800.  
Died at London, 1860.

44. MILTON (JOHN). Poet.  
Born in London, 9th December, 1608.  
Died in London, 8th November, 1674.
45. MIRANDA. In Parian marble.  
Sculptor, W. G. Marshall, R.A.
46. NAPOLEON BONAPARTE (the First). Emperor of France.  
Born at Ajaccio in Corsica, 15th August, 1769.  
Died at St. Helena, 5th May, 1821.
47. NELSON (HORATIO, Admiral).  
Born at Burnham Thorpe, Norfolk, 29th September, 1758.  
Killed at the Battle of Trafalgar, 21st October, 1805.
48. NERO (LUCIUS DOMITIUS NERO CLAUDIUS CESAR). Fifth Roman Emperor.  
Born at Antium, A.D. 37.  
Killed at Rome, A.D. 68.  
The original was brought from Athens by Dr. Askew, 1740.
49. NEWTON (ISAAC). Philosopher and astronomer.  
Born at Woolthorpe, Lincolnshire, 25th December, 1642.  
Died at Kensington, London, 20th March, 1727.
50. PALLADIO (ANDREA). Architect.  
Born at Vicenza, A.D. 1518.  
Died at Vicenza, A.D. 1580.
51. PEEL (Sir ROBERT). Statesman.  
Born at Bury, 5th February, 1788.  
Died at London, 2nd July, 1850.
52. PERICLES. Athenian Statesman.  
Born (supposed) early part of fifth century B.C.  
Died at Athens, B.C. 429.  
\* Original found about a mile from Tivoli, in the Pianella di Cassio, 1781.
53. PITT (WILLIAM). Statesman.  
Born at Hayes, Kent, 28th May, 1759.  
Died at Putney, 23rd January, 1806.
54. PLATO. Grecian philosopher.  
Born at Aegina, B.C. 430.  
Died at Athens, B.C. 348.
55. RAFFAELLE or RAPHAEL (RAFFAELLO SANZIO DA URBINO). Painter.  
Born at Urbino in the Contrada del Monte, 6th April, 1483.  
Died at Rome (on his birthday), 6th April, 1520.
56. ROBINSON (G. A.) Protector of the Aborigines, Victoria.  
Born
57. RUSSELL (Earl). Statesman.  
Born in London, 18th August, 1792.
58. SCHILLER (FRIEDRICH). German poet.  
Born at Marbach, in Wurtemberg, 10th November, 1759.  
Died at Weimar, 9th May, 1805.
59. SCOTT (Sir WALTER). Poet and novelist.  
Born at Edinburgh, 15th August, 1771.  
Died at Abbotsford, 21st September, 1832.

60. SEASONS. Four busts, in marble, representing Spring, Summer, Autumn, Winter, on pedestals of Portuguese marble.  
Sculptor, Benzoni. Presented to the Trustees by Peter Davis, Esq.
61. SENECA (LUCIUS ANNAEUS). Roman philosopher and statesman.  
Born at Cordova, in Spain, A.D. 2.  
Put to death at Rome, by order of Nero, A.D. 65.
62. SEVERUS (M. AURELIUS ALEXANDER). Imperator.  
Born at Arce, A.D. 205.  
Died A.D. 235.
63. SHAKSPEARE (WILLIAM). Poet.  
Born at Stratford-upon-Avon, 23rd April, 1564.  
Died at Stratford-upon-Avon (on his birth day), 23rd April, 1616.
64. SOCRATES. Grecian philosopher.  
Born at Athens, B.C. 468.  
Put to death by poison, at Athens, B.C. 398.
65. SOPHOCLES. Greek tragic poet.  
Born at Colonos, near Athens, B.C. 495.  
Died at Athens, B.C. 405.  
Original in the British Museum. Found near Gensano, 17 miles from Rome, 1775.
66. STEPHENSON (GEORGE). Civil engineer.  
Born at Wylam, Northumberland, April, 1781.  
Died at Tapton House, Chesterfield, 12th August, 1848.
67. THOMSON (JAMES). Poet.  
Born at Ednam, Roxburghshire, 1700.  
Died at Kew, 1748.
68. TRAJANUS (M. ULPUS). Roman Emperor.  
Born in Italia, in the Spanish province of Baetica, A.D. 53.  
Died at Selinus, in Cilicia, A.D. 117.  
Original in the British Museum. Found in the Campagna of Rome, in the year 1776.
69. VERUS (LUCIUS AURELIUS). Roman Emperor.  
Born at Rome A.D. 130.  
Died at Altinum, A.D. 169.
70. VICTORIA (Her Most Gracious Majesty Queen).  
Born at Kensington Palace, 24th May, 1819.
71. VICTORIA (Her Most Gracious Majesty Queen). In Parian.  
Presented to the Trustees by Captain Lonsdale.
72. VIRGIL (PUBLIUS VIRGILIUS MARO). Roman poet.  
Born at Andes, near Mantua, 15th October, B.C. 70.  
Died at Brundisium, 22nd September, B.C. 19.
73. VOLTAIRE (FRANCOIS MARIE AROUET DE).  
Born at Chatenay, near Paris, 1694.  
Died at Paris, 30th May, 1778.
74. WASHINGTON (GEORGE). President of the United States.  
Born in Westmoreland, Virginia, 22nd February, 1732.  
Died at Mount Vernon, 14th December, 1799.

75. WATT (JAMES). Engineer.  
 Born at Greenock, 19th January, 1736.  
 Died at Heathfield, 19th August, 1819.  
 Original by Chantry.
76. WELLINGTON (ARTHUR WELLESLEY, Duke of). Soldier and statesman.  
 Born at Dangan Castle, Ireland, 1st May, 1769.  
 Died at Walmer Castle, 14th September, 1852.
77. WREN (Sir CHRISTOPHER). Architect.  
 Born at East Knoyle, Wilts, 20th October, 1632.  
 Died at Hampton Court, 25th February, 1723.
78. XENOPHON. Greek soldier and philosopher.  
 Born at Athens, B.C. 450.  
 Died at Elis, near Olympia, B.C. 360.

# Diptychs.

---

## CLASS I.

### *Roman Diptychs of Mythological Character.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Both leaves (probably of the 2nd century).	1. Æsculapius and Telesphorus. 2. Hygieia and Cupid.	Fejérváry Collection.
<i>b</i> Both leaves (about the 3rd or 4th century), now the book-cover of the Office des Fous.	1. The Progress of Bacchus. An allegorical composition, probably of astronomical import. 2. Diana Lucifera, with various attendant figures. A composition of similar character to the preceding.	Public Library of Sens.
<i>c</i> Both leaves.	1. Muse, with a lyre. Apparently a Roman lady in an ideal character. 2. Portrait of an unknown author.	Treasury of the Cathedral of Monza.

---

## CLASS II.

### *Roman and Byzantine Diptychs of Historical Character.*

#### A.—Diptychs of Personages believed to be Imperial.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> One leaf.	Three seated figures, perhaps the Emperor Philip the Arab and two other dignitaries, presiding at the secular games of the millennial era of Rome, A.D. 248; below, men fighting with stags in the amphitheatre.	Fejérváry Collection.
<i>b</i> Both leaves.	1. Standing figures of a lady and a boy, probably the Regent Galla Placidia and her son Valentinian III.; the diptych being, in this case, executed about A.D. 428. 2. Warrior, standing, perhaps Aetius, or possibly Bonifacius.	Treasury of the Cathedral of Monza.

## B.—Diptychs of Consuls, with their names inscribed.

Nature of the Object.	Subject of the Sculpture.	Provenance of the Original.
c One leaf.	Standing figure of Flavius Felix (Consul of the West, A.D. 428), inscribed FLAVII · FELICIS · VIRI · CLARISSIMI · COMITIS · AC · MAGISTRI.	Bibliothèque Impériale, Paris (Cabinet des Antiques).
d Both leaves.	1. Seated figure of Clementinus (Consul of the East, A.D. 513), with the insignia of his office; beside him, Rome and Constantinople personified; above, busts of the Emperor Anastasius and the Empress Ariadne, with a cross between them; below, the distribution of largesses; inscribed FLAVIUS · TAURVS · CLEMENTINVS · ARMONIVS · CLEMENTINVS, with KΛΗΜΕΝΤΙΝΟΥ in a monogram. 2. Same subject, inscribed VIR · ILLVSTRIS · COMES · SACRARVM · LARGITIONVM · EXCONSULE · PATRICIVS · ET · CONSUL · ORDINARIUS.	Fejérváry Collection.
e One leaf.	Ornaments and inscriptions in honour of Petrus (Justinianus), (sole consul, A.D. 516). On a label at the top, FLAVIUS · PETRVS · SABBATIUS · IVSTINIANVS · VIR ILLVSTRIS; and in a circular panel in the middle the following hexameter, alluding to the destination of the diptych MVNERA · PARVA · QVIDEM · PRETIO · SED · HONORIBVS · ALMA.	Bibliothèque Impériale, Paris (Cabinet des Antiques).
f One leaf.	Seated figure of Anastasius (Consul of the East, A.D. 517), with the usual consular insignia; below, men given to bears in the amphitheatre; inscribed FLAVIUS · ANASTASIUS · PAVLVS · PROVS · SAVINIANVS · POMPEIUS · ANASTASIUS.	Kunstammer, Berlin.
g Both leaves.	1. Bust of Philoxenus (Consul of the East, A.D. 525), with a female bust (perhaps that of Rome) underneath; and between them the following inscription: FLAVIUS · THEODORVS · FILOXENV · SOTERICVS · FILOXENV · VIR · ILLVSTRIS; on the unsculptured area, the first verse of a dedicatory distich to the Senate, in Greek imbrics. 2. Similar subject, with the inscription COMES · DOMESTICVS EX MAGISTRO · Militum · PER · THRACIAM · ET · CONSVL · ORDINARIUS, and the second verse of the distich.	Bibliothèque Impériale, Paris (Cabinet des Antiques).
A Both leaves.	C.—Diptychs of Consuls, with no name inscribed. 1. Consul standing, with the <i>Mappa Circensis</i> , between two other personages; above, the Emperor seated, with attendant figures; below, a group of captives, with their armour.	Treasury of the Cathedral of Halberstadt.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
i One leaf.	2. Similar subject. Consul, probably of the imperial family, seated between the figures of Rome and Constantinople; above, a laurel crown suspended.	Bibliothèque Impériale, Paris (Cabinet des Antiques).

## CLASS III.

*Ecclesiastical Diptychs anterior to A.D. 700.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a One leaf (4th or 5th century).	Angel, with a cruciferous globe and a sceptre; on a label above, in raised letters, a Greek iambic verse, of which the sense is uncertain, being probably part of a sentence completed on the lost leaf of the diptych.	British Museum, (collection of Antiquities).
b Both leaves (probably of the 6th century).	1. Virgin and Child enthroned with two angels. 2. Christ seated between St. Peter and St. Paul.	Kunstammer, Berlin.
c Both leaves (perhaps originally a consular diptych of the 5th or 6th century; subsequently altered, and converted into a cover to an Antiphonarium of St. Gregory's, alleged to have been presented by him to Queen Theodolinda).	1. Standing figure, in the Roman consular robes, but the hair exhibiting the ecclesiastical tonsure, the <i>Mappa Circensis</i> transformed into a <i>Sudarium</i> , and the staff surmounted by a cross; above, Sanctus GREGORIUS; and, in the blank space, this distich:— GREGORIUS · PRÆSVL · MERITIS · ET · NOMINE · DIGNVS · VNDE · GENVS · DVCIT · SVMMVM · CON- SCENDIT · HONOREM. 2. Similar figure, but without the tonsure, and bearing the inscription DAVID REX.	Treasury of the Cathedral of Monza.

## CLASS IV.

*Book Covers, anterior to A.D. 700.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Cover of a Gospel of the 6th century (both sides).	1. In the centre the <i>Agnus Dei</i> executed in jewellery; above, the Nativity; at the sides, six subjects from the Gospels; below, the massacre of the Innocents; at the angles, heads and symbols of St. Matthew and St. Luke.	Treasury of the Cathedral of Milan.



Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
	2. In the centre a Cross in jewellery; above, the Adoration of the Kings; at the sides, six subjects from the life of Christ; below, the Marriage-feast at Cana; at the angles, heads and symbols of St. Mark and St. John.	
b Cover of an Évangélaire (both sides).	1. In the centre, the Virgin and Child enthroned, with two angels; at the sides, the Annunciation, Visitation, the meeting of St. Joseph and St. Mary (?), and their Journey to Bethlehem; above, two angels; below, Christ entering Jerusalem. 2. In the centre Christ enthroned between St. Peter and St. Paul; at the sides, Christ healing the blind man, the paralytic, the woman with an issue of blood, and the Centurion's servant; above, two angels; below, Christ and the Samaritan woman, and the raising of Lazarus.	Bibliothèque Impériale, Paris.
c Panel from a book cover (perhaps Greek).	Crucifixion, with St. Mary, St. John, and soldiers; the sun and moon in the form of Apollo and Diana; below, the women visiting the tomb.	Fejérváry Collection.
d Panel from a cover.	Baptism of Christ with the Jordan personified.	Kunstammer, Berlin.
e Panel from a cover.	Ascension of Christ.	Fejérváry Collection.

## CLASS V.

*Diptychs and Book Covers of the Eighth, Ninth, and Tenth Centuries.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Diptych (both leaves).	1. Christ washing his disciples' feet, Christ before Pilate, the hanging of Judas, and the soldiers beside the tomb. 2. Mary Magdalene and Mary the mother of James visiting the tomb (following the description of St. Matthew, xxviii. 1-4), Christ appearing to them, Christ presenting himself to the eleven, and the incredulity of St. Thomas.	Treasury of the Cathedral of Milan.
b Panel from a book cover.	Christ standing holding a book.	
c Side of a book cover.	In the centre, Christ standing on the lion and adder, around this twelve small subjects from the life of Christ.	Bodleian Library, Oxford.
d Side of a book cover.	In the centre, Christ seated, delivering the keys to St. Peter (?), whilst on the other side of the Saviour an angel is applying a live coal to the lips of Isaiah; above, a pile of edifices (perhaps Sion); below, Christ preaching in the Temple; round the edge, animals and flowers.	Museum of Orleans.

Nature of the object.	Subject of the Sculpture.	Possession of the Original.
<i>e</i> Panel from a book cover.	Christ with the evangelistic symbols, and two allegorical figures beneath his feet, representing Earth and Ocean.	Bodleian Library, Oxford.
<i>f</i> Panel from a book cover.	Crucifixion, with personifications of the Church and the Synagogue at opposite sides of the cross, the serpent at its foot, and the dead rising from their sepulchres; below, the women visiting the tomb.	Unknown. (From a cast in the possession of M. Carrand).
<i>g</i> Cover of an Évangé- liaire (both sides).	1. Crucifixion; above, the Evangelists, and the sun and moon; to the left of the cross the figures of the Synagogue with her banner, and of Jerusalem (?) with a turreted crown; at its foot, the Church (?) seated between Earth and Ocean. 2. Mary Magdalene, Mary the mother of James, and Salome visiting the tomb; Christ and the two disciples going to Emmaus; and Christ appearing to the eleven.	Bibliothèque Impé- riale, Paris.
<i>h</i> Panel from a book cover.	David enthroned amidst his attendants, dictating Psalms to four scribes.	Louvre.
<i>i</i> Panel from a book cover.	Judgment of Solomon.	Louvre.
<i>k</i> Cover of an Évangé- liaire belonging to Charles le Chauve, A.D. 840-877 (both sides).	1. Christ in glory, giving keys to St. Peter and a book to St. Paul; below, an allegorical figure, with the combined attributes of Earth and Ocean. 2. Virgin and Child enthroned.	Bibliothèque Impé- riale, Paris.
<i>l</i> Panel from a book cover.	Crucifixion, with the Virgin and St. John; above, the sun and moon veiling their faces.	
<i>m</i> Panel from a book cover.	Crucifix, with the four Evangelistic symbols.	British Museum. (Collection of MSS.)
<i>n</i> Panel from a book cover.	Christ and the adulterous woman.	Fejérváry Collec- tion.
<i>o</i> Panel from a book cover.	Same subject; or perhaps the healing of the crippled woman.	M. Micheli.

## CLASS VI.

*Miscellaneous Objects anterior to A.D. 1000.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Figure in alto-re- lievo (5th or 6th century).	A Consul seated in the sella curulis.	A. Fountaine, Esq.
<i>b</i> Circular box (per- haps a scrinium or a pyxis).	A lion hunt.	Treasury of the Ca- thedral of Sens.
<i>c</i> Piece of a box.	A man addressing two youths. Possibly an unideal representation of the return of the prodigal son (?).	Rev. Walter Sneyd.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
d Ornament of a hair-comb.	Two lions and a tree, inscribed (in later characters) <b>ΠΕΤΡΟΣ ΕΠΙΣΚΟΠΟΥ</b> . (Comb of St. Loup, who was Bishop of Sens about A.D. 623.)	Treasury of the Cathedral of Sens.
e Situla, or vessel for holy water.	The handle decorated with grotesque animals. The body encircled with five continuous arches; under one of them the Virgin and Child and two angels, of whom one holds a model of the vessel itself; under the others, the four Evangelists; round the edge the following distich (proving the vessel to have been dedicated by Godfrey, Archbishop of Milan, A.D. 973-78, on the occasion of the visit of the Emperor Otho): <b>VATES·AMBROSI·GOTFREDVS·DAT·TIBI·</b> <b>SanCTE·</b> <b>VAS·VENIENTE·SACRAM·SPARGENDVM·</b> <b>CESARE·LYM·PHAM·</b>	Treasury of the Cathedral of Milan.

## CLASS VII.

*Carvings of the Greek School of various periods, posterior to the age of Justinian.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
a Two pieces from a casket.	1. Joseph quitting his father under the guidance of an angel, and Joseph taken up from the pit and sold to the Ishmaelites, who are mounted on camelpards. 2. The steward searching the sacks of Joseph's brethren, and the meeting of Jacob and Joseph.	Kunstammer, Berlin.
b Panel from a book cover.	Crucifixion with numerous figures; the soldiers in Byzantine armour.	Kunstammer, Berlin.
c Panel from a book cover.	Ascension; Christ seated on a rainbow, within an <i>aureole</i> supported by angels.	Kunstammer, Berlin.
d Panel from a book cover.	The Day of Pentecost; above, the Twelve Apostles; below, the Gentiles addressed in their own tongues.	Kunstammer, Berlin.
e Ecclesiastical Dip-tych (both leaves).	Each leaf has four compartments, the subjects of which are explained by inscriptions in barbarous Greek:— 1. (A.) The Annunciation, inscribed: <b>ΤΟ ΧΡΕ (τὸ Χάρις, the address of the angel), and Visitation, inscribed: Ο ΑΧΙΑΣΜΟ (ὁ ἀσπασμός, the salutation of Mary to Elizabeth).</b> (B.) The nativity, <b>Ι ΓΕΝΗΘΗ (ἡ γέννησις).</b> (C.) The Baptism of Christ, <b>Ι ΒΑΠΤΙΣΜΟΣ (ἡ βάπτισις).</b>	Treasury of the Cathedral of Milan.

- (D.) The Presentation in the Temple, I VHOIANTH (*ἡ ὑπαπάντησις*, or *ὑπάντησις*, the meeting of the Holy Family with Simeon and Anna).
2. (A.) The Crucifixion, with the words addressed by Christ to St. Mary and St. John (John xix. 26, 27).
- (B.) The women visiting the tomb, inscribed ω ΤΑΦΟ (*ὁ τάφος*).
- (C.) The Resurrection of Christ and of the righteous dead, I ANACTACI (*ἡ ἀνάστασις*).
- (D.) Mary Magdalene and Mary the mother of James, embracing the feet of Christ (Matt. xxviii. 9), inscribed, ΤΟ ΧΕΡΕΤΕ (*το χαιρετε*, the word with which He addressed them).
- f Triptych (with the exterior of the right wing). On the central tablet the Crucifixion; above, the archangels Michael and Gabriel; beside the cross, St. Mary and St. John; at its foot, St. Constantine (the Great) and St. Helena; on the left wing, heads of St. John Baptist, St. Paul, St. Stephen, St. Chrysostom, and St. Cosmas; on the right, heads of St. Elias, St. Peter, St. Pantaleemon, St. Nicolaus, and St. Damianus—all with their names inscribed in Greek. Over St. Mary are the words, ΙΔΕ Ο ΥΙΟΣ ΜΟΥ (John *loc. cit.*); on the cross above the Saviour, the words (in Greek), "Jesus Christ the King of Glory;" below (in a Greek iambic verse), "As man (literally flesh) Thou hast suffered; as God, after suffering, Thou redeemest;" on the exterior of the right wing, a cross with the inscription (in abbreviated Greek), "Jesus Christ conquers".
- g Tablet, probably executed on the marriage and coronation of Romanus IV., A.D. 1068, and now part of the cover of an Évangélaire. Christ standing on a *scabellum*, which forms the apex of a cupola resembling that of St. Sophia at Constantinople, and crowning Romanus IV. (Diogenes) and Eudocia Dalassena; over the Emperor, ΡΩΜΑΝΟC ΒΑCΙΑΕΥC ΡΩΜΑΙΩΝ; over the Empress, ΕΥΔΟΚΙΑ ΒΑCΙΑΙC ΡΩΜΑΙΩΝ.
- h Panel from a book cover. St. John Baptist standing, with a scroll inscribed ΙΔΕ, κ.ρ.λ. (John, i. 29).
- i Panel from a book cover. Christ enthroned, with part of a mutilated Greek inscription.
- k Tablet of uncertain application. Virgin and Child on a gorgeous throne, with two angels above, inscribed (in cursive Greek) probably by its ancient proprietor, *Allanes, servant of the Martyr*.
- Bibliothèque Impériale, Paris (Cabinet des Antiques).
- Bibliothèque Impériale, Paris.
- Fejérváry Collection.
- Bodleian Library, Oxford.
- Le Comte Auguste De Bastard.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>l</i> Panel from a book cover.	Christ's triumphant Entry into Jerusalem.	A. Fountaine, Esq.
<i>m</i> Panel from a book cover.	Christ standing under a canopy between the Virgin and St. John Baptist.	Rev. Walter Sneyd.
<i>n</i> Panel from a book cover.	Half-length figure of Christ, with a cross behind his head in lieu of a <i>nimbus</i> .	Louvre.
<i>o</i> Side of a book cover.	Elaborately designed foliage, and sixteen medallions with heads of the canonical Prophets.	Bibliothèque Impériale, Paris.
<i>p</i> Ornament from the centre of a Triptych (Russo-Greek).	The Glorification of the Virgin and Child, amidst a multitude of angels and saints, minutely executed.	Soane Museum.

## CLASS VIII.

*Ornaments of a Casket of the Greek School, of uncertain age, in the Treasury of the Cathedral of Sens.*

A.—Twelve Panels from the sides, each containing three tiers of subjects.

- a* 1. (*Lowest tier.*) David rescuing his flocks from a wolf.  
 2. (*Middle tier.*) Joseph relating his dream to his brethren, whose flocks are seen behind.  
 3. (*Upper tier.*) Two peacocks.
- b* 1. David killing a lion and a bear.  
 2. Joseph's brethren conspiring together, and stripping him.  
 3. Two lions.
- c* 1. Jesse passing his seven sons before Samuel.  
 2. Joseph's brethren casting him into a pit.  
 3. Two peacocks.
- d* 1. Samuel anointing David.  
 2. Joseph's brethren bargaining with the Ishmaelites.  
 3. Two lions.
- e* 1. David summoned by a messenger from Saul (?).  
 2. The completion of the bargain for the sale of Joseph (?).  
 3. Two peacocks.
- f* 1. Saul making David his armour-bearer (?).  
 2. Uncertain subject; perhaps Joseph brought to Potiphar, misplaced. The upper space is occupied by the fastening of the casket.
- g* 1. Samuel bringing David to Saul; a subject not in the scriptural account, but determined by the Greek inscription written in ink on the ivory.  
 2. Joseph's brethren bringing his coat to Jacob.  
 3. A gryphon killing an ox.
- h* 1. David killing Goliath.  
 2. The Ishmaelites selling Joseph to an agent of Potiphar.  
 3. A gryphon tearing off the leg of an ox.
- i* 1. David returning with the head of Goliath.  
 2. Joseph brought before Potiphar and his wife.  
 3. A lion killing a deer.
- k* 1. Saul casting a javelin at David.  
 2. Joseph and Potiphar's wife.  
 3. A gryphon killing a snake.

- l* 1. David cutting the skirt of Saul's robe.  
 2. Potiphar's wife showing Joseph's garment to her husband.  
 3. A lion killing a goat.  
*m* 1. David restoring the skirt of Saul's robe.  
 2. Potiphar reproaching Joseph (?). The upper space is occupied by the fastening of the casket.

B.—Twelve Panels from the pyramidal top of the Casket.

- n* Joseph tried, and sentenced to prison.  
*o* Joseph fettered in the prison.  
*p* Joseph interpreting the dreams of the chief butler and baker.  
*q* Pharaoh's dream of the fat and lean kine.  
*r* Joseph taken out of prison.  
*s* Joseph interpreting Pharaoh's vision.  
*t* The steward searching the sacks of Joseph's brethren.  
*u* Judah defending his brethren from the charge of stealing Joseph's cup.  
*v* Jacob journeying to Egypt.  
*w* Joseph meeting Jacob; above, a group of uncertain meaning, perhaps an awkward representation of the killing of a fatted calf in honor of Jacob's arrival.  
*x* Joseph entertaining his father and brethren.  
*y* Joseph riding in his chariot, and crowned by his guardian angel.

## CLASS IX.

*Carvings of the Italian School, all probably of the Fourteenth Century.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Piece from a <i>Re-table</i> .	The Angel appearing to the Shepherds, and their adoration of Christ.	M. Micheli.
<i>b</i> Piece from a <i>Re-table</i> .	Last Supper.	M. Micheli.
<i>c</i> Piece from a <i>Re-table</i> .	The Annunciation. Above, a vision of angels, holding the promised Infant; in the background, a maid with a distaff.	M. Micheli. (?)
<i>d</i> Piece from a <i>Re-table</i> .	Baptism of Christ.	M. Micheli.
<i>e</i> Part of a casket.	A king or officer addressing his attendants.	M. R. Hawkins, Esq.
<i>f</i> Parts of a casket (eleven pieces, arranged in two series).	Scenes from an unknown legend.	E. Hawkins, Esq.
<i>g</i> Part of a casket; perhaps the same as the preceding.	Allegorical figure of Geometry.	E. Hawkins, Esq.
<i>h</i> Parts of a casket; perhaps the same (six pieces, arranged in two series).	1. Faith, Hope, and Charity. 2. Temperance, Justice, and Prudence.	E. Hawkins, Esq.
<i>i</i> Parts of a casket; perhaps the same (two pieces).	Two men holding shields.	E. Hawkins, Esq.
<i>k</i> Triptych.	In the central portion the Virgin and Child, between St. Leonard and another saint; in the wings, St. John Evangelist (?) and St. Lawrence.	Bodleian Library, Oxford.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>l</i> Triptych.	In the centre, Virgin and Child, between St. Catherine and St. Agatha (?); in the wings, St. Peter and St. Paul.	M. Micheli.
<i>m</i> Two wings of a Triptych.	1. The angel Gabriel, the Adoration of the Magi, St. George, and three other saints. 2. The Virgin Annunciate and legendary representations of various saints.	M. Micheli.

## CLASS X.

*French, English, and German Schools, Eleventh and Twelfth Centuries.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Leaf of an ecclesiastical Diptych.	Above, the Annunciation; in the middle, the meeting of St. Joseph and St. Mary; below, the Nativity; upon the upper and lower edges, the remains of an inscription referring apparently to the annals of some bishopric.	W. Maskell, Esq.
<i>b</i> Tablet.	Visit of the Women to the tomb, and Christ appearing to them.	Louvre.
<i>c</i> Tablet.	Part of a larger subject. Above, Christ in glory, with the Beatified; below, Expulsion of the money-changers from the Temple.	Louvre.
<i>d</i> Tablet.	The meeting of Abner and the servants of Ish-bosheth with Joab and the servants of David, at the Pool of Gibeon ( <i>vide</i> 2 Samuel ii., 12-27), inscribed LACU-GABAON.	Louvre.
<i>e</i> Two panels from a casket.	1. Christ in glory between two angels, and St. Peter and St. Paul. 2. Crucifixion; with two soldiers, and St. Mary and St. John.	Rev. Walter Sneyd.
<i>f</i> Panel from a casket.	Two apostles or evangelists; above, the zodiacal signs of Libra and Scorpio.	Kunstammer, Berlin.
<i>g</i> Tablet.	Twelve apostles, in two rows, with their names and emblems.	Kunstammer, Berlin.
<i>h</i> Side of a book cover.	Ascension of Christ; at the foot of the mountain a half-length figure of the Prophet Habakkuk.	J. B. Nichols, Esq.
<i>i</i> Leaf of an ecclesiastical Diptych.	Below, the Nativity; in the middle, angels appearing to the shepherds; above, the Baptism of Christ.	British Museum (Collection of Antiquities).
<i>k</i> Panel from a book cover.	St. John the Evangelist.	Louvre.
<i>l</i> Panel from a book cover.	St. Matthew with his Gospel open; upon it the words of ch. xx. 8, VOCA OPE- RARIOS-ET-REDE-ILI-MERCEDE (sic).	British Museum (Collection of MSS.)
<i>m</i> Panel from a book cover.	The Annunciation; or perhaps, Christ in the garden with Mary Magdalene (?).	Kunstammer, Berlin.
<i>n</i> Chess piece.	Bishop seated in a chair.	W. Maskell, Esq.

## CLASS XI.

*French, English, and German Schools, Thirteenth and Fourteenth Centuries.  
Sacred Subjects.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Devotional tablet.	Below, the Presentation in the Temple; above, Christ and the Virgin in glory.	John Lentaigue, Esq., M.D.
<i>b</i> Devotional tablet.	Below, Adoration of the kings; above, Coronation of the Virgin.	W. Maskell, Esq.
<i>c</i> Devotional tablet.	Below, Adoration of the shepherds; above, the Resurrection.	W. Maskell, Esq.
<i>d</i> Devotional tablet.	Virgin and Child, with two angels.	B. Hertz, Esq.
<i>e</i> Pair of devotional tablets.	1. Virgin and Child, glorified by angels. 2. Crucifixion, with the Virgin, St. John, and angels.	Albert Way, Esq.
<i>f</i> Devotional tablet.	Virgin and Child, glorified by angels.	J. G. Nichols, Esq.
<i>g</i> Pair of devotional tablets.	Six compartments:—(A.) Judas bargaining with the priests, and his seizure of Christ. (B.) Christ before Pilate, Pilate washing his hands, and the blindfolding of Christ. (C.) The hanging of Judas, the Flagellation and Bearing of the cross. (D.) The Crucifixion and Deposition. (E.) The Anointment of Christ, and Visit of the women to the tomb. (F.) The Resurrection, and "Noli me tangere."	Le Comte de l'Escalopier.
<i>h</i> Pair of devotional tablets.	1. Below, the Betrayal of Christ; above, the Crucifixion. 2. Below, the Flagellation; above, the Deposition from the cross.	Bibliothèque Impériale, Paris.
<i>i</i> Devotional tablet.	Three compartments: (A.) The three Kings (part of an adoration, extending over a companion tablet). (B.) Five Apostles. (C.) Christ seated in judgment.	
<i>k</i> Devotional tablet (probably English).	Above, the Coronation of the Virgin; below, St. John the Evangelist; over the canopies, the armorial bearings of John Grandison, Bishop of Exeter (A.D. 1327-69).	M. Sauvageot.
<i>l</i> Panel from a box.	Nativity; in the background, angels appearing to the shepherds.	
<i>m</i> Pair of devotional tablets.	1. Adoration of the Magi. 2. Crucifixion.	A. J. Beresford Hope, Esq.
<i>n</i> Centre-piece of a small Triptych.	Nativity; upon the edges of the ivory, outside the hinges of the wings, arabesque ornaments.	British Museum (Collection of Antiquities).
<i>o</i> Piece from a box.	The Descent into Hades, within a small quatrefoil.	W. Maskell, Esq.
<i>p</i> Devotional tablet.	Above, the Entombment; below, the women visiting the tomb.	
<i>q</i> Devotional tablet.	St. John Baptist, St. Christopher, and St. James the Greater.	Féjérváry Collection.
<i>r</i> Devotional tablet.	Four compartments: (A.) The Crucifixion. (B.) Christ appearing to Mary Magdalene; beside him, St. James the Greater. (C.) St. Lawrence, St. Peter, and St. Paul. (D.) St. Stephen, St. James the Greater, and St. James the Less.	A. J. Beresford Hope, Esq.



## CLASS XII.

*French, English, and German Schools, Thirteenth and Fourteenth Centuries.  
Secular Subjects.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Mirror-case (both sides).	1. Four groups of lovers under trees. 2. Similar subject.	Louvre.
<i>b</i> One side of a mirror-case.	Ginevra eloping with Sir Lancelot; around the edge, four monsters.	Fejérváry Collection.
<i>c</i> One side of a mirror-case.	Siege and capture of the Castle of Love; around the edge, statuettes of lions.	Museum of Ornamental Art, Marlborough House.
<i>d</i> One side of a mirror-case.	A lady and gentleman playing at draughts, two other persons looking on; round the edge, four monsters.	M. Sauvageot.
<i>e</i> One side of a mirror-case.	A lady and her lover, with an attendant, hawking; around the edge, four monsters crouching.	Rev. W. Sneyd.
<i>f</i> One side of a mirror-case.	A lady and gentleman coursing a hare.	W. Maskell, Esq.
<i>g</i> One side of a mirror-case.	Knight presenting a heart to a lady; on the edge, four leaves.	W. Maskell, Esq.
<i>h</i> Three pieces from a box.	1. Pyramus accosting Thisbe and her companion. 2. Pyramus addressing Thisbe on the city wall, and Thisbe concealing herself from the lion. 3. Death of the lovers.	Rev. W. Sneyd.
<i>i</i> Cover of a box.	Four compartments: in the two central, a tournament; on the right, the siege of the Castle of Love, with a knight below preparing to discharge a basket of flowers from a <i>balista</i> ; on the left, a lady eloping with a knight.	Museum of Boulogne.
<i>k</i> Diptych, or writing tablet (both leaves).	1. Under a canopy, a lover gathering flowers, which his lady makes into a wreath. 2. Under a similar canopy, a lady and gentleman riding to a hawking party.	British Museum (Collection of Antiquities).
<i>l</i> Writing tablet.	A lady and gentleman hawking.	M. Sauvageot.

## CLASS XIII.

*French, English, and German Schools, Thirteenth and Fourteenth Centuries.  
Statuettes.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> and <i>b</i>	St. Mary and St. John (two figures from a Crucifixion.)	Louvre.
<i>c</i>	The Virgin seated; in her lap, the infant Christ, holding a bird.	B. Hertz, Esq.
<i>d</i>	The Virgin standing with the infant Christ.	Museum of Troyes.

## CLASS XIV.

*Italian, French, English, and German Schools, Fifteenth and Sixteenth Centuries.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
<i>a</i> Devotional tablet.	Adoration of the kings.	
<i>b</i> Mirror-case (both sides.	1. Siego and capture of the Castle of Love. 2. Tournament. Round the edges of each, four monsters crouching.	A. Fountaine, Esq.
<i>c.</i> One side of a mirror-case.	A lady and gentleman in a garden, inscribed <b>EN OISE</b> (probably as intended for a present).	M. Sauvageot.
<i>d</i> Basso-relievo.	Virgin and Child, with cattle below (part of an Adoration of the Shepherds).	W. Maskell, Esq.
<i>e</i> Devotional tablet.	The penitence of St. Jerome.	J. G. Nichols, Esq.
<i>f</i> Pax.	Virgin and dead Christ ("Pietà").	Fejérváry Collection.
<i>g</i> Piece from a casket (?) (Italian).	Procession of figures, of uncertain meaning, including apparently Joshua, Samson, and Judith.	Louvre.
<i>h</i> Devotional tablet.	Genealogy of Christ (the "Jesse Tree").	Albert Way, Esq.
<i>i</i> Devotional tablet, originally a companion to the preceding.	The Virgin in glory, surrounded by objects emblematical of her perfections, with various legends.	Rev. Walter Sneyd.
<i>k</i> Tablet (German).	Flagellation of Christ.	W. Maskell, Esq.
<i>l</i> Panel from a book-cover (German).	Christ receiving drink from the righteous; with the inscription, DEDISTIS MIHI BIBERE (Matt. xxv. 35); above and below, allegorical figures.	Museum of Ornamental Art, Marlborough House.

## CLASS XV.

*Fac-similes withdrawn from the Arundel Collection.*

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
C. 13. Statuette.	Virgin and Child.	
D. 13. Statuette.	Virgin and Child.	
E. 6.	Griffin.	Rev. W. Sneyd.
E. 14. Part of a box (13th or 14th century).	Nativity.	W. Maskell, Esq.
N. 11. Devotional tablet (double).	Crucifixion and adoration of the Magi.	W. Maskell, Esq.
N. 13. Devotional tablet (double).	Annunciation and Nativity.	W. Maskell, Esq.
N. 14. Devotional tablet (double).	Death of Blessed Virgin.	W. Maskell, Esq.
P. 11. Diptych.	Consul seated.	Fejérváry collection.

Nature of the Object.	Subject of the Sculpture.	Possession of the Original.
P. 13. Diptych of Justinianus.	Ornaments and inscriptions.	Bibliothèque Impériale, Paris.
P. 45. Ornament of a book-cover.	Crucifixion.	Library of the British Museum.
P. 48. Devotional tablet.	Virgin and Child.	C.P. Co.
P. 49. Devotional tablet.	Virgin and Child.	C.P. Co.
P. 54. Mirror-case.	Hawking party.	M. Sauvageot.
P. 55. Mirror-case.	Hawking party.	M. Sauvageot.
P. 68. Greek tablet.	Crucifixion.	Louvre.
P. 77. Russo-Greek.	Death of the Blessed Virgin.	C.P. Co.
P. 86. Statuette.	Madonna and Child, seated, canopied.	B. Hertz, Esq.
P. 93. Part of Triptych (three divisions).	1. Betrayal. 2. Scourging and bearing the cross. 3. Entombment and meeting Mary.	Bibliothèque Impériale, Paris (?).
P. 95. Greek tablet.	Christ, twelve apostles, and two angels.	Louvre (?).
107. Devotional tablet.	Virgin and Child.	
Devotional tablet.	Dead Christ.	

# Chromo-Lithographs, Engravings, Photographs, &c.

## PUBLICATIONS AND WORKS OF THE ARUNDEL SOCIETY.

### CHROMO-LITHOGRAPHS.

1. View of the Interior of the Arena Chapel, Padua, in 1306. By Giotto. 1856.
2. The Martyrdom of St. Sebastian, from the fresco, by Pietro Perugino, at Panicale. 1856.
- 3, 4. Christ among the Doctors, from the fresco, by Pinturicchio, at Spello. 1857.
5. Virgin and Child, with Saints and Angels, from a fresco of Ottaviano Nelli, in the Church of S. Maria Nuova, at Gubbio. 1857.
6. The Nativity, from a fresco, by Pinturicchio, at Spello. 1857.
7. St. Catherine borne by Angels to the Tomb, from the fresco, by Luini, Brera Gallery, Milan. 1858.
8. Madonna and Child, from a fresco, by Leonardo da Vinci, Church of S. Onofrio, Rome. 1859.
9. Madonna and Saints, with the Resurrection of Our Lord, from the fresco, by Giov. Sanzio, at Cagli. 1859.
10. Death of St. Francis of Assisi, from the fresco, by Ghirlandajo, in the Church of S. S. Trinita. 1860.
11. Two heads in fac-simile of the original, from the above fresco, by Ghirlandajo. 1860.
12. The Fall, by Filippino Lippi; the Expulsion, by Masaccio; from the fresco in the Brancacci Chapel at Florence. 1861.
13. The Tribute Money. By Masaccio. 1861.
14. St. Peter Preaching, and St. Peter Baptizing. By Masolino. 1861.
15. Two Heads from the fresco of the Tribute Money. 1861.
16. St. Peter and St. John healing the Cripple, and St. Peter raising Petronilla. By Brancacci, from the fresco in the Brancacci Chapel of the Carmine, at Florence. 1862.
17. Head from the fresco of the Raising of Petronilla. 1862.
18. St. Peter in Prison visited by St. Paul, and St. Peter delivered from Prison, from the fresco in the Brancacci Chapel of the Church of the Carmine, Florence. 1862.
19. Head from the above. 1862.
20. Marriage of St. Cecilia, from a fresco in the Church of St. Cecilia, at Bologna, by Francesco Franci. 1863.
21. Augustine Preaching, from a fresco by Benozzo Cozzoli. 1863.
22. The Annunciation, from a fresco, in the Cathedral of Spello, by Pinturicchio. 1863.
23. The Annunciation, from a fresco, by Fra Angelico, in the Convent of St. Mark's, at Florence. 1863.
24. The Madonna del Sacco, from the fresco, by Andrea del Sarto, in the Cloister of the Annunciation of Florence. 1863.
25. Dante. Portrait of. By Giotto. Discovered in 1841, in the Bargello, at Florence. 1863.
26. Duplicate of ditto.
27. The letter C. Colored in fac-simile, from the Choral Books of St. Mark's, at Florence, and the Piccolomini Library, Siena.
28. The letter L. Colored in fac-simile, from the Choral Books of St. Mark's, at Florence, and in the Piccolomini Library, Siena.

## ENGRAVINGS.

From the frescoes by Fra Angelico, in the Chapel of Nicholas V., in the Vatican.

- |  |   |
|--|---|
| 1. St. Laurence distributing alms. 1849, | 5. St. Lawrence before the Emperor Decius. 1851, 1852.  |
| 1850.                                    |   |
| 2. St. Stephen before the Council. 1850, | 6. St. Stephen distributing alms. 1862.   |
| 1851.                                    |   |
| 3. St. Buonaventura. 1851.               | 7. The Pieta. From the fresco by Giotto, in the Chapel of S.M. dell' Arena, at Padua. 1851, 1852. |
| 4. St. Matthew.                          |   |

## LITHOGRAPHS.

- |  |          |
|--|----------|
| 1. St. Tommaso. Fra Angelico.  | 1850-51. |
| 2. Head of a Saint, from a fresco at Gubbio, in the Church of S. M. Nuova, by Ottaviano Nelli. | 1857.    |
| 3. Head of the Virgin. By Ottaviano Nelli.   | 1857.    |

## OUTLINE DRAWINGS.

- 1-10. Ten outline drawings of portions of the five figures in the Martyrdom of St. Sebastian.

## PHOTOGRAPHS.

- |  |                                      |
|--|--------------------------------------|
| 1. Christ Bearing the Cross. Tintoretto. | 2. Christ Before Pilate. Tintoretto. |
| Three other subjects. Tintoretto.        |                                      |

## DRAWINGS.

- |   |       |
|---|-------|
| 1. Head of Christ, from the fresco, by Pinturicchio, at Spello Cathedral.                                 | 1857. |
| 2. Head of a Shepherd, worshipping, from the fresco of the Nativity, by Pinturicchio, at Spello.          | 1858. |
| 3. Head of an Angel, from the fresco of the nativity, by Pinturicchio, at Spello.                         |       |
| 4. The Angel Gabriel, from the fresco of the Annunciation, by Pinturicchio.                               | 1858. |
| 5. The Virgin Mary, from the above.   |       |
| 6. Portrait of Pinturicchio, from the above.  |       |
| 7. St. Catherine, from a fresco by B. Luini, in the Brera Gallery, Milan.                                 | 1858. |
| 8. Head of the Virgin, from a fresco, by Leon. da Vinci, from the Arena Chapel.                           | 1859. |
| 9. Head of the Virgin, from a fresco, by Leon. da Vinci, in the Monastery of S. Onofrio, at Rome.         | 1859. |
| 10. Head of an Angel, supposed to be a portrait of Raffaele, from a fresco, by Giovanni Sanzio, at Cagli. | 1859. |

## WOOD ENGRAVINGS.

Series from the frescoes of Giotto, illustrating the Lives of the Virgin and our Lord.

- |  |                                     |
|--|-------------------------------------|
| 1. The Rejection of Joachim's Offering.                | 19. The Flight into Egypt.          |
| 2. Joachim retires to the Sheepfold.                   | 20. The Massacre of the Innocents.  |
| 3. The Angel appears to Anna.                          | 21. The Young Christ in the Temple. |
| 4. The Sacrifice of Joachim.                           | 22. The Baptism of Christ.          |
| 5. The Vision of Joachim.                              | 23. The Marriage in Cana.           |
| 6. The Meeting at the Golden Gate of Joachim and Anna. | 24. The Raising of Lazarus.         |
| 7. The Birth of the Virgin.                            | 25. The Entry into Jerusalem.       |
| 8. The Presentation of the Virgin.                     | 26. The Expulsion from the Temple.  |
| 9. The Rods are brought to the High Priest.            | 27. The Hiring of Judas.            |
| 10. Watching of the Rods.                              | 28. The Last Supper.                |
| 11. The Betrothal of the Virgin.                       | 29. The Washing of the Feet.        |
| 12. The Virgin returns to her House.                   | 30. The Kiss of Judas.              |
| 13. The Angel Gabriel.                                 | 31. Christ before Caiaphas.         |
| 14. The Virgin Annunciate.                             | 32. The Scourging of Christ.        |
| 15. The Salutation.                                    | 33. Christ bearing his Cross.       |
| 16. The Nativity.                                      | 34. The Crucifixion.                |
| 17. The Wise Men's Offerings.                          | 35. The Entombment.                 |
| 18. The Presentation in the Temple.                    | 36. The Resurrection.               |
|  | 37. The Ascension.                  |
|  | 38. The Descent of the Holy Spirit. |

## BOOK.

An Alphabet of Capital Letters, from the Italian Choral Books of St. Mark's and the Duomo, at Florence; and the Piccolomini Library, Siena; with one letter (attributed to Fra Angelico) colored in fac-simile. Folio, 1 vol. *London*, 1862.

## ENGRAVINGS (COLORED).

- Four colored engravings, or paintings in oil :—
  - Van Eyck: God the Father.
  - Albert Dürer: St. Paul, St. Mark, St. John, and St. Peter.
  - Meister Wilhelm: St. Catherine, St. Hubert, and St. Guirin.
  - Melem; Christ bearing the Cross.
- Limoges painted enamel oval Dish. "The Apocalypse," by Martial Courtois. Painted by F. W. Andrew.
- Limoges painted enamel portrait of Charles IX. of France. Painted by L. Limousin, A.D. 1573.
- Saracenic enamel glass bowl Lamp, from a Mosque at Cairo, of the 14th century.
- A Triptych, German Champ-Levé Enamel. "The Crucifixion, &c." of the 13th century.
- Set of engravings from the Boisseree collection, containing 113, bound in 4 volumes.

## ENGRAVINGS (FRAMED).

Presented to the Trustees.

- |   |  |
|---|--|
| 1. Allied Generals and their Staff before Sebastopol, with key to same. By Henry Sewell, Esq. | 7. Melbourne in 1845.  |
| 2. Church of England Grammar School.  | 8. " 1855 (2 copies).  |
| 3. Erinnerung zu Berlin.  | 9. " 1856.   |
| 4. Golden Point, Ballarat.  | 10. " 1863.  |
| 5. Lunatic Asylum, West Riding (2 copies). By Sir Redmond Barry.                              | 11. Prince's Bridge, opening of.                                       |
| 6. Melbourne in 1839.   | 12. Proof of Noel Paton's Pursuit of Pleasure, by Thomas Russell, Esq. |
|   | 13. St. Helena, the Island of.   |
|   | 14. Wesley Church, Melbourne.  |

## LITHOGRAPHS.

- |   |   |
|---|---|
| 1. Basket of Fruit.   | 3. Marys (The Three).                   |
| 2. Extinct Animals of Great Britain. Diagrams of (10). Patterson. | 4. Physiological Maps (9). Day and Son. |
|   | 5. Zoological Diagrams (6). Waterhouse. |

## PHOTOGRAPHS.

Bound, 19 vols. (1 vol. of Engravings bound uniform.)

ENGLAND AND SCOTLAND (CATHEDRALS AND ABBEYS IN). Folio, 1 vol.

- |   |   |
|---|---|
| 1. Stonehenge.  | 16. Wells Cathedral. Oriel window, Vicar's Close. |
| 2. Bury St. Edmunds. Norman Tower.                    | 17. York Minster. West portico.                   |
| 3. Canterbury Cathedral. Baptistery.                  | 18. Castle Acre Priory.                           |
| 4. " Norman staircase.                                | 19. Colchester. St. Botolph's Priory.             |
| 5. " Preaching of St. Augustine.                      | 20. Fountain's Abbey. The Great Tower.            |
| 6. Chichester Cathedral. Interior.                    | 21. Glastonbury Abbey.                            |
| 7. Ely Cathedral. Galilee Porch.                      | 22. Melrose Abbey.                                |
| 8.  | 23. Rivaux Abbey. North transept.                 |
| 9.  | 24. " The choir, looking west.                    |
| 10. Lichfield Cathedral. Side entrance, west front.   | 25. Rivaux Abbey.                                 |
| 11.   | 26. St. Osyth's Priory, Essex.                    |
| 12.   | 27. Tintern Abbey. Exterior, south side.          |
| 13. Llandaff Cathedral. North door.                   | 28. " North transept.                             |
| 14. Salisbury Cathedral. Nave, from the west gallery. | 29. " Choir arcade.                               |
| 15. " Cloisters.                                      | 30. Whitby Abbey.                                 |
|   | 31.   |

## ENGLAND, WITH VIEWS IN WALES (CITIES AND COLLEGES IN). Folio, 1 vol.

- |   |   |
|---|---|
| 1. Westminster.                         | 13. Oxford. The High street.            |
| 2. " "                                  | 14. " Mugdalen College, Cloister Tower. |
| 3. " "                                  | 15. " Merton College.                   |
| 4. " Westminster Hall entrance.         | 16. " The New Museum, N.W. angle.       |
| 5. " Somerset House, river front.       | 17. Ipswich. Wolsey's Gate.             |
| 6. Liverpool. St. George's Hall.        | 18. Salisbury. The Market Cross.        |
| 7. Cambridge. The Round Church.         | 19. Wales. South Stack Rocks, Holyhead. |
| 8. " Emmanuel College.                  | 20. " Coast of; Holyhead Mountains.     |
| 9. " St. John's College, new buildings. | 21. " Head of Llyn Peris.               |
| 10. " Sidney College.                   |   |
| 11. " The Fitzwilliam Museum.           |   |
| 12. " The Public Library.               |   |

## ENGLAND—PALACES, CASTLES, AND SEATS. Folio, 1 vol.

- |  |  |
|--|--|
| 1. Arundel Castle. Keep and Clock Tower. | 9. Hampton Court.                          |
| 2. " Tomb of Robert Fitzalan.            | 10. Hengrave Hall.                         |
| 3. Blickling Hall.                       | 11. Hever Castle.                          |
| 4. Carisbrooke Castle.                   | 12. Kenilworth Castle.                     |
| 5. Chatsworth.                           | 13. Penshurst Place.                       |
| 6. Cossey Hall.                          | 14. Raglan Castle, from the Entrance Gate. |
| 7. Durham Castle.                        | 15. " Principal Entrance Tower.            |
| 8. Eltham Palace.                        | 16. " The Donjon.                          |

## FRANCE AND BELGIUM. Folio, 1 vol.

By Baldus and Bisson.

- |  |  |
|--|--|
| 1. Paris. View of the Louvre and the River.                          | 17. Chartres Cathedrale, Porche Gauche.                |
| 2. " Louvre, Pavillon de l'Horloge, Pavillon Sally, Pavillon Turgot. | 18. Lyons. General view.                               |
| 3. " Louvre, Gallery of Henry II.                                    | 19. Moissie Cloitre.                                   |
| 4. " Hotel de Ville.   | 20. Orleans Cathedrale.                                |
| 5. " Place de la Concorde.   | 21. Rheims Cathedrale, Portail Principal, Coté Gauche. |
| 6. " Opposite Notre Dame.  | 22. " Trois Portes.                                    |
| 7. " Notre Dame, Trois Portes.                                       | 23. Rouen. Eglise de St. Ouen.                         |
| 8. " Notre Dame, Porte Meridionale.                                  | 24. " Palais de Justice, Escalier.                     |
| 9. " Tour de St. Jacques de la Boucherie.                            | 25. " Palais de Justice, Tourelle.                     |
| 10. " Eglise des Invalides.  | 26. St. Trophime, Cloitre.                             |
| 11. " Church of St. Vincent de Paul.                                 | 27. " Porte.   |
| 12. Amiens Cathedrale, Porte de la Vierge.                           | 28. Strasbourg Cathedrale, Porte Principale.           |
| 13. Avignon. Palace of the Popes.                                    | 29. Tours Cathedrale. Portail Principal.               |
| 14. " "  | 30. " Porte de St. Symphorien.                         |
| 15. Blois. Escalier de Francois I.                                   | 31. Belgium. Grand Maison des Bateliers.               |
| 16. Bourges Cathedrale, Porte de St. Jean.                           | 32. " Louvain, Hotel de Ville.                         |
|  | 33. " Ypres, Hotel de Ville.                           |

## ITALY. Folio, 1 vol.

- |                                      |  |
|--------------------------------------|--|
| 1. General View of Florence.         | 6. Florence. The first door in bronze, by Andrea Pisano. |
| 2. Florence Cathedral. Side view.    | 7. " Ghiberti Pri. Door, Cathedral.                      |
| 3. " Principal entrance, north side. | 8. " Door to Baptistry.                                  |
| 4. Campanile del Duomo.              | 9. " Church of S. Maria Novella.                         |
| 5. Florence. The Baptistry.          |  |

## ITALY (continued)—

- |                      |   |                     |  |
|----------------------|---|---------------------|--|
| 10. Florence.        | Church of S. Miniato.                       | 26. Sienna.         | Panorama of the Piazza del Campo, with the Torre della Mangia. |
| 11. "                | Place of the Grand Duke.                    |                     |  |
| 12. "                | The Old Palace.                             | 27. "               | La Cattedrale.   |
| 13. "                | Cortile of the Old Palace.                  | 28. "               | " Side view.   |
| 14. "                | Loggia dei Lanzi.                           | 29. "               | The Archbishop's Palace.                                       |
| 15. "                | Pitti Palace, from the Boboli Gardens.      | 30. "               | Palace of the Signoria.  |
| 16. "                | Strozzi and Loggia Corsi.                   | 31. "               | Palace of the Signoria, with the Torre del Mangia.             |
| 17. "                | Cortile of the Palazzo di Podestà.          | 32. "               | Buonsignori Palace.  |
| 18. Lucca.           | Church of St. Michael.                      | 33. "               | Cortile of the Grottanelli Palace.                             |
| 19. Monza Cathedral. |   | 34. Spoleto.        | Aqueduct de Longobardi.  |
| 20. Pavia Certosa.   | Principal front.                            | 35. Todi Cathedral. |  |
| 21. "                | Cloister of the Cells.                      | 36. "               | Door of S. Fortunato Church.                                   |
| 22. Pisa.            | Cathedral and Leaning Tower, from the west. | 37. Verona.         | Amphitheatre, exterior.  |
| 23. "                | The Baptistry.                              | 38. "               | Cathedral.   |
| 24. "                | The Pulpit in the Baptistry, by Pisano.     | 39. "               | Bronze Doors of the Church of S. Zeno.                         |
| 25. "                | Church of the Spina.                        | 40. Vicenza.        | Basilica.  |

## ITALY—ROME. Folio, 4 vols.

By Macpherson.

## Vol. I.

1. Arch of Constantine, south façade.
2. " north façade.
3. " north façade, including the Meta Sudana, and a portion of the convent of S. Bonaventura.
4. Fountain of Trevi.
5. Portion of the Forum of Nerva, sometimes called the Temple of Pallas.
6. Wanting.
7. Columns of the Forum of Nerva, and the Arch called L'Arco dei Pantani.
8. The Three Columns at the foot of the Capitol, formerly styled the Temple of Jupiter Tonans, and the Arch of Septimius Severus.
9. The Eight Columns at the foot of the Capitol, formerly styled the Temple of Concord, and now the Temple of Vespasian, or Temple of Saturn.
10. Wanting.
11. The Eight Columns at the foot of the Capitol, formerly styled the Temple of Concord, seen from one side.
12. Temple of Venus, and Rome, with distant view of the Roman Forum, taken from the Coliseum.
13. Excavations of the Julian Basilica, including a view of the various Temples in the Forum, with the Arch of Titus in the distance.
14. Base of the Column in the Forum of Trajan.
15. Forum Romanum, looking towards the Capitol.
16. " General view taken from the Clivus Capitolinus, including the principal Temples and the Arch of Titus.
17. Temple of Vesta and House of Rieuzi.
18. Wanting.
19. Temple of Vesta and the Fountain. Taken in summer.
20. Forum of Trajan.
21. Wanting.
22. View of the Ponte Rotto, with the new Suspension Bridge.
23. Façade of the Church of St. John, Lateran.
24. Ruin, called the Temple of Miurva Medica.



25. Garden-Front of the Villa Medici, built from the design of Michael Angelo, on the Pincian Hill.
26. The Porta Maggiore and the Tomb of the Baker.
27. Arch of Titus, Roman Forum.
28. " has relief in the interior, representing the procession of the seven-branched candlestick.
29. Equestrian Bronze Statue of Marcus Aurelius, standing in the square of the Capitol.
30. Wanting.
31. The Coliseum, with the Arch of Constantine.
32. " with distant Latin and Alban Mountains, and Church of St. John, Lateran.
33. " portion of the Interior Wall.
34. Castle and Bridge of St. Angelo, with the Vatican in the distance.
35. Castle of St. Angelo.
36. Garden in the Vatican, styled "della Pigna," containing the marble base of a column dedicated to Antoninus; architecture of Bramante.
37. Bas-relief representing Funereal Games, being one side of the base of the Antonine Column, in the garden of the Vatican.
38. " representing the Apotheosis of Antoninus and Faustina, on other side of Antonine Column, in the garden of the Vatican.
39. Church of Santa Pudenziana, the titular church of Cardinal Wiseman.
40. Fountain of the Piazza Barberini, taken in winter.
41. Basilica of Constantine, formerly called the Temple of Peace, in the Forum.
42. Interior in the Vatican, styled the Hall of the Philosophers.
43. Church of Santa Maria Maggiore.
44. Temple of Venus and view of Rome, including the Meta Sudans and the Capitol.
45. Tomb of Cecilia Metella, with distant view of Rome.
46. Wanting.
47. Temple of Fortuna Virilis and the House of Rienzi.
48. Cloisters of St. Paul, the Basilica, outside the walls of Rome.
49. Wanting.

## Vol. II.

50. Base of the Obelisk and Fountain in the Piazza Navona.
51. Church of the Trinità de' Monti.
52. Front of a Gothic Church, at Vicovaro, near Tivoli.
53. Church of S. Maria, in Cosmedin, called the "Bocca della Verità."
54. Arch of the Consul Dolabella, on the Caelian hill.
55. View of the Capitoline Hill, from the foot of the Aventine.
56. View of the Aventine, from the Tarpeian Rock.
57. Wanting.
58. St. Peter's, from the Janiculum Hill.
59. " with the Inquisition.
60. " Piazza.
61. Wanting.
62. Wanting.
63. Group of Stone Pines, in the Villa Doria.
64. Cypresses, planted by Michael Angelo, in the Cloisters of S. Maria degli Angeli.
65. Wanting.
66. Arch of Septimius Severus, in the Roman Forum.
67. View of the Cloaca Massima, Temple of Vesta, Church of the Bocca della Verità.
68. The Three Columns, formerly called the Temple of Jupiter Stator, with the Temples of Peace, Antoninus and Faustina, &c.
69. View of the Lake, in the Villa Doria.
70. House of Lucrezia Borgia, near the Church of San Pietro in vincoli.
71. Painting, by Enghert, representing the Arrest of the Family of Manfred by order of Charles d'Anjou.
72. Wanting.

73. Bas-relief, by Gibson. Phaeton guiding the Chariot and Horses of the Sun.
74. Last Judgment, in the Sistine Chapel, taken from an unpublished drawing, after Michael Angelo.
75. Wanting.
76. Arch of the Goldsmiths, sometimes called the Little Arch of Septimius Severus, in the Forum Boarium.
77. Statue of Livia, called also the Pudicitia in profile, in the Braccio nuovo, Vatican Museum.
78. The Sleeping Ariadne, formerly called the Cleopatra, Hall of the Philosophers, Vatican.
79. Guido painting Beatrice Cenci in prison, the day preceding her execution, from a painting by Ratti.
80. The Bull-Slayer, Hall of the Animals, Vatican.
81. Wanting.
82. The Nile and its Tributaries, Vatican.
83. The Roman Campagna, near Frascati Railway.
84. View of the Tombs on the Via Appia.
85. Marriage of Cupid and Psyche.
86. Venus, front view.
87. " in profile.
88. " back view.
89. Phocas' Column, excavated to the base.
90. Front View of the Livia of the Vatican, commonly called the Pudicitia.
91. The Three Columns in the Forum, formerly called the Temple of Jupiter Stator, and now the Temple of Minerva Chalcidica.
92. The same, on the other side.
93. Ulysses, by Macdonald.
94. The Piazza del Popolo, looking from the Corso.
95. Wanting.
96. The Quirinal Hill, with the Obelisk and Horses.
97. Statue of Moses, by Michael Angelo, in the Church of S. Pietro in vincoli.
98. The Fountain of the Doge, in the Cortile of the Venetian Palace.
99. Statue of Sabrina, by Caldwell.
100. View of the Alban Mountains, from the Church of S. Pietro in Montorio.

### Vol. III.

101. View on the Campagna, four miles from the Lateran Gate, on the Naples road.
102. Wanting.
103. View of the Claudian Aqueduct.
104. Easter Benediction at St. Peter's.
105. Cupid and the Nymphs, from a painting, by Wider.
106. Statue of the Indian, by Crawford.
107. Church of Capo Croce, near Frascati.
108. Porta Furba. Frascati road.
109. Wanting.
110. Palace of the Cæsars on the Palatine.
111. Arch of Septimius Severus, looking from the Forum.
112. Arch of Janus Quadrifrons.
113. Sibyl's Temple at Tivoli, interior.
114. Wanting.
115. Temple of the Sibyl, Tivoli.
116. " " seen from the bridge.
117. " " from the opposite of the ravine.
118. Large Waterfall.
119. Cascatelle at the Villa of Mæcenæ.
120. Temple styled "della Tosse."
121. Cypresses in Villa d'Este.

122. The Ravine, with Temple of the Sibyl and Grotto of Neptune.
123. Castle of Tivoli.
124. Aqueeduct near Castel Madama.
125. Ponte Lucano, with the Tomb of *Plautius*.
126. Valley of the Anio, with the Upper and Lower Cascatelle, *Mæcenas'* Villa, and distant Campagna.
127. Palazzo Altoviti, on the Tiber.
128. Pyramid of *Caius Cestius* and the English Burying-ground.
129. *Madonna* and Child, from the Original Painting, by *Sasso Ferrato*.
130. Cathedral of *Orvieto*.
131. " central doorway.
132. " side door on the left with bas-reliefs.
133. Bas-reliefs, illustrative of the Life of Christ.
134. Bas-relief of the Last Judgment, Paradise and Hell.
135. Etruscan Gateway at *Perugia*.
136. Wanting.
137. Church of *St. Bernardino* at *Perugia*.
138. Temple of *Clitumnus*.
139. Falls of *Terni*.
140. View of the Valley and Town of *Narni*.
141. Royal Palace at *Caprarola*.
142. Façade of the Church of *S. Maria* at *Toscannella*.
143. Principal Doorway of the Church of *S. Maria*, at *Toscannella*.
144. Group from a Fresco by *Luca Signorelli*, at *Orvieto*.
145. *Cupid* and *Silenus*.
146. Piazza del Popolo, looking south.
147. Wanting.

## Vol. IV.

148. Horses of the Capitol, from the Palazzo *Caffarelli*.
149. View over Rome, from the Palatine Hill.
150. Bas-relief of the *Biga*, Arch of *Titus*.
151. Window in the house of *Lucrezia Borgia*.
152. Piazza and Fountain of the *Tartarughe*.
153. Tomb of *Cecilia Metella*, from the road "*Via Appia*."
154. The *Clonca Maxima*.
155. Valley of *Egeria*.
156. Elms in the Valley of *Egeria*.
157. Grotto of *Egeria*.
158. *Porta San Lorenzo*.
159. Statue of *Minerva Medica*.
160. Statue of *Demosthenes*.
161. Statue of *Silenus* holding *Bacchus*.
162. Statue of the *Livia* of the "*Braccio Nuovo*."
163. Theatre of *Marcellus*, from the Piazza *Montanara*.
164. *Phocas'* Column and Temples in the Forum, with restoration of the remains of the School of *Xanthus*.
165. Broken Arches in the Coliseum.
166. *Julian Basilica*, looking towards the *Tabularium*.
167. *Porta S. Paolo*, from within, and the Pyramid of *Caius Cestius*.
168. Temple of *Antoninus* and *Faustina*.
169. Distant View of Rome and the Baths of *Caracalla*, from *St. John*, of the Latin Gate.
170. Ruins of the *Baronial Stronghold* at *Nepi*, the hunting seat of *Lucrezia Borgia*.
171. Valley of the Tiber at *Ponte Felice*, near *Borghettaccio*, between *Civita Castellana* and *Otricoli*.
172. Bridge of *Augustus*, at *Narni*, from the modern bridge.
173. " " "
174. Temple of *Clitumnus*.

175. Town and Castle of Assisi, from the Capuchin Convent.
176. General View of Assisi, from Santa Maria degli Angeli.
177. Church of S. Ruffino, Cathedral of Assisi.
178. Temple of Minerva, in the Forum of Assisi.
179. Church of S. Francesco, at Assisi, from the Via Superba.
180. " " from the lower Piazza, near the gate.
181. " " Doorway or Portico of the Middle Church, or Crypt.
182. Fortress at Perugia, built by Pope Paul III., showing an ancient Etruscan gateway.
183. Corso at Perugia, with the Palazzo Comunale.
184. Fountain of the Pisani, at Perugia, looking towards the Duomo.
185. Street View in Norcia, after the earthquake, from the Casa Cipriani.
186. Principal Street near the Upper Gate of Norcia, after the earthquake.
187. Palazzo Comunale and Church of St. Benedict in the Great Square at Norcia, after the earthquake.
188. Tomb of Scipio.
189. View.

## ITALY—VENICE. Folio, 1 vol.

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. Panorama of Venice.</li> <li>2. Ducal Palace and Church of St. George.</li> <li>3. " taken from the Prison.</li> <li>4. Porto della Carta. Entrance to the Ducal Palace.</li> <li>5. Palazzo Cavalli. The property and residence of the Duke of Bordeaux.</li> <li>6. Palazzo da Doro.</li> <li>7. Palazzo Vendramini.</li> <li>8.</li> <li>9. San Marco.</li> <li>10. " Southern façade.</li> <li>11. " and the Ducal Palace.</li> <li>12. The Church della Salute.</li> <li>13. Puterl Cornaro Palace at San Samuele.</li> <li>14. Entrance to the Vice-regal Palace.</li> <li>15. Door of the Pisani Palace, Piazza, St. Stefano.</li> <li>16. Detail of Window, Palace Bonumiero.</li> <li>17. Entrance to the Arsenal.</li> <li>18. Piazzetta of San Marco.</li> <li>19. Palazzo Cavalli and Church della Salute.</li> </ol> | <ol style="list-style-type: none"> <li>20. Giant's Staircase.</li> <li>21. Rialto.</li> <li>22. Bridge of Sighs.</li> <li>23. Church of St. Giorgio.</li> <li>24. Murano. Church of Santa Maria a Donato. The Apse.</li> <li>25. Church of the Frari. The Apse.</li> <li>26. Iron Gates of the Loggia, beneath the Campanile of San Marco.</li> <li>27. Bronze Horses of San Marco.</li> <li>28. Detail of Bronze Standard.</li> <li>29. Angle of the Ducal Palazzo.</li> <li>30. Fisherman presenting the Ring to the Doge. Painting. P. Bordone.</li> <li>31. Rato d'Europa.</li> <li>32. The Family of Darius. By P. Veronese. In the Pisani Palace.</li> <li>33. Christ in Glory.</li> <li>34. The Assumption. By Titian.</li> <li>35. Ritratti della Famiglia Pisani. By Titian.</li> </ol> |
|---|--|

## SPAIN, GREECE, TURKEY, AND MALTA. Folio, 1 vol.

Clifford, Robertson, and Banto.

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. Grenada. Torre del Sino. Alhambra.</li> <li>2. Salamanca. St. Stephens.</li> <li>3. " Door of Cathedral; details.</li> <li>4. " Torre del Claval.</li> <li>5. Segovia. Alcazar. The Moorish Tower.</li> <li>6. Seville. Door of the Alcazar.</li> <li>7. Toledo. Puerta del Sol.</li> <li>8. " Santa Cruz.</li> <li>9. " Cathedral. Silver plate.</li> <li>10. " Door of Lions.</li> <li>11. Zarnova. Cathedral Door.</li> <li>12. " " Details.</li> <li>13. Athens. The Parthenon, exterior.</li> <li>14. " " Propylæa, interior.</li> </ol> | <ol style="list-style-type: none"> <li>15. Athens. The Parthenon, front.</li> <li>16. " The Erechtheum.</li> <li>17. " " Caryatides.</li> <li>18. " Temple of Theseus.</li> <li>19. " Temple of Jupiter Olympus, Acropolis in the distance.</li> <li>20. " Arch of Hadrian.</li> <li>21. Sunium Temple.</li> <li>22. Constantinople. Mosque of St. Sophia.</li> <li>23. " Kiosk and Mosque of Sultan Mahmoud, at Tophané.</li> <li>24. " Mosque of Sultan Mahmoud at Tophané.</li> </ol> |
|---|--|

## GREECE, ETC. (continued)—

- |   |   |
|---|---|
| 25. Constantinople. Fountain in Mosque of Sultan Mahmoud. | 28. Constantinople. Impl. Gate of Seraglio. |
| 26. " Fountain of Mahmoud.                                | 29. " Obelisks in the Hippodrome.           |
| 27. " New Palace.   | 30. " Walls near the Seven Towers.          |
|   | 31. Malta. Strada Vescovo.                  |

## SWITZERLAND AND AMERICA. Folio, 1 vol.

Bison and other artists.

- |                            |                        |
|----------------------------|------------------------|
| 1. Alpa. Scene in the.     | 8. Castle of Chillon.  |
| 2.                         | 9. The Grimsel Hotel.  |
| 3. Glacier of Grindelwald. | 10. Martigny.          |
| 4. The Finster Aarborn.    | 11. Clock at Bâle.     |
| 5. Great St. Bernard.      | 12. Heidelberg Castle. |
| 6. Lake of Geneva          | 13. Falls of Niagara.  |
| 7. Ville de Sion.          | 14. " "                |

## PALESTINE AND EGYPT. Folio, 1 vol.

Frith, &amp;c.

- |  |  |
|--|--|
| 1. Jerusalem. View of.   | 12. " Mosque of the Citadel.                             |
| 2. " Area of the Temple, Mosque of Omar.                                   | 13. Cairo. Mosque of the Citadel, Fountain in the Court. |
| 3. " Old wall of the Temple; Wailing place of the Jews.                    | 14. " The Mocattam with the Mosque of Omar.              |
| 4. " Part of the walls and garden of Getsemane.                            | 15. " Mosque of the Sultan Hassan.                       |
| 5. " Pool of Siloam.   | 16. " Mosque of the Mahmoudië.                           |
| 6. Betbany. Village of.  | 17. " Tomb of the Caliph, No. 2.                         |
| 7. Bethlehem. Convent of the Nativity.                                     | 18. " Tomb of the Mamelukes with the Mocattam.           |
| 8. Mount Horeb.  | 19. " Tomb of the Mamelukes.                             |
| 9. Mount Serbal. Sinai.  | 20. Egypt. The Spbynax and Great Pyramid.                |
| 10. Cairo, from the Citadel.   | 21. " The Three Pyramids.                                |
| 11. " Street of the Citadel; street view No. 1; street of the Dolbarakman. | 22. " Sakkara Pyramid.                                   |
|  | 23. Dashour. Brick Pyramids.                             |

## ARMS AND ARMOUR IN WINDSOR CASTLE. Folio, 1 vol.

## BRITISH MUSEUM (FOR THE TRUSTEES OF THE). Folio, 1 vol.

- |  |   |
|--|---|
| 1. Figure, by Fra Angelico.                          | 19. Infants, by Raffaele.   |
| 2. Pictus Arretinus, by Marc Antonio.                | 20. Laetitia, "   |
| 3. Extacy of St. Francis, by Baroccio.               | 21. Female Head, "  |
| 4. The Virgin Enthroned, by Fra Bartolomeo.          | 22. Study of a nude figure seated, with the arms raised above the head. Raffaele. |
| 5. Sultana, by G. Bellini.                           | 23. Study of a Female, by A. del Sarto.   |
| 6. Mahomet II., by G. Bellini.                       | 24. Holy Family, by Titian.   |
| 7. St. John the Baptist and a Bishop, by G. Bellini. | 25. St. Jerome, by Titian.  |
| 8. Marriage of St. Catherine, by Correggio.          | 26. Profile, by L. da Vinci.  |
| 9. Female Head, by Francia.                          | 27. Head of an Old Man, by L. da Vinci.   |
| 10. Profile, by A. Gaddi.                            | 28. Julius Caesar.  |
| 11. Incredulity of St. Thomas, by Garofalo.          | 29. Naming of St. John the Baptist, by Albert Durer.                              |
| 12. Figure, by F. Lippi.                             | 30. Man on Horseback, by Albert Durer.  |
| 13. Crucifixion, by Mantegni.                        | 31. Lionses, by Rembrandt.  |
| 14. Angel with Violin, by P. Perugino.               | 32. Land-scape, by Rembrandt.   |
| 15. Head of an Old Man, by P. Perugino.              | 33. Magdalen, by Mabeuse.   |
| 16. Studies by Raffaele. Virgin and Child.           | 34. Infant, by P. de Champagne.   |
| 17. Study by Raffaele. Three nude figures.           | 35. Study for Crucifixion, by Memling.  |
| 18. " A nude figure.                                 |   |

## DRAWINGS BY HOLBEIN.

Portraits of Persons at the Court of Henry VIII. Folio, 1 vol.

- |  |   |
|--|---|
| 1. Edward, Prince.                     | 26. Edward Stanley, Earl of Derby.        |
| 2. Edward, Prince of Wales.            | 27. Francis Russel, Earl of Bedford.      |
| 3. Edward VI.                          | 28. Brooke, Lord Cobham.                  |
| 4. Anna Boleyn.                        | 29. Lord Vaux.                            |
| 5. Duchess of Suffolk.                 | 30. Judge More, Sir Thomas More's father. |
| 6. The Lady of Richmond.               | 31. Tho. More, Lord Chancellor.           |
| 7. Lady Surrey.                        | 32. John More, Sir Thomas More's son.     |
| 8. Lady Ratclif.                       | 33. Phil. Melancthon.                     |
| 9. Lady Vaux.                          | 34. Name unknown.                         |
| 10. Lady Audley.                       | 35. Gawin Carow, Knight.                  |
| 11. M. Souch.                          | 36. S. George, of Cornwall.               |
| 12. Lady Eliot.                        | 37. Sir John Godsalue.                    |
| 13. Lady Lister.                       | 38. Harry Guldeford, Knight.              |
| 14. Lady Parker.                       | 39. Philip Hobbie, Knight.                |
| 15. Lady Henegham.                     | 40. John Poines.                          |
| 16. Lady Meutas.                       | 41. N. Poines, Knight.                    |
| 17. Lady Hohbei.                       | 42. "                                     |
| 18. Lady Borow.                        | 43. Tho. Strange, Knight.                 |
| 19. Lady (name unknown).               | 44. Charles Winthfield, Knight.           |
| 20. Waramus, Archbishop of Canterbury. | 45. Clinton.                              |
| 21. John Colet, Dean of St. Paul's.    | 46. Thomas Parrie.                        |
| 22. William, Marquis of Northampton.   | 47. Reskemeer, a Cornish gent.            |
| 23. Tho., Earl of Surrey.              | 48. William Sharinton.                    |
| 24. Thomas, Earl of Surrey.            | 49. Wentworth.                            |
| 25. Earl of Surrey.                    |   |

## ITALIAN PAINTING AND SCULPTURE. Folio, 1 vol.

1. Madonna, by Giovanni Bellini.
2. Painting, by Perugini, in the Uffizj Gallery, Florence.
3. The Lord's Supper, a fresco, by Raphael, in the Convent of S. Onofrio.
4. Painting, by Raphael, in the Uffizj Gallery.
5. Painting, by Perugini, in the Uffizj Gallery.
6. The Lord's Supper, a fresco, by Andrea del Sarto, in the Convent of S. Salvi.
7. Head, by Leonardo da Vinci.
8. Apollo, in the Gallery of Florence.
9. Mercury, in the Gallery of Florence.
10. The Three Graces, Sienna.
11. The Group of the Astyanax, side view, by Bartolini, Florence.
12. The same, front view.
13. Statue of Nicolo Machiavelli, by Bartolini, Florence.
14. Rape of the Sabines, by Giovanni Bologna, Florence.
15. Equestrian Statue of Cosmo I., by Giovanni Bologna, Florence.
16. Bronze Statue (Florence), by Giovanni Bologna, Florence.
17. The Four Moors, a group, in marble, by Giovanni Bologna, Leghorn.
18. The Dying Ajax, Florence.
19. Statue of Venus, by Canova, in the Pitti Gallery.
20. Perseus, by Benvenuto Cellini, Florence.
21. The Descent from the Cross, after a bas-relief by Michael Angelo.
22. Colossal Statue of David, by Michael Angelo, Florence.
23. Statue of S. Giorgio, by Michael Angelo, Florence.
24. Monument to Lorenzo and Giuliano Medici, by Michael Angelo.
25. Monument to Lorenzo de Medici, Florence.
26. Bacchus, by Sansovino.
27. Statue of Cokoni, equestrian.

\* ENGRAVINGS after paintings in the Loggio of the Vatican. Raffaele and his Pupils.  
Folio, 1 vol.

## SOUTH KENSINGTON MUSEUM.

Photographs from Drawings by Raffiello, in the Louvre, Paris, and two others.  
Folio, 1 vol.

1. Finding the Cup in Benjamin's Sack. Pen and ink drawing.
2. Passage of the Red Sea. In the Loggie of the Vatican.
3. Moses on Mount Sinai receiving the Tables. In the Loggie of the Vatican.
4. Salutation of the Virgin.
5. Virgin and Child.
6. Virgin and the Three Marys lamenting over the Body of Christ, accompanied by St. John and St. Joseph, of Arimathea.
7. Christ's Charge to Peter.
8. Christ Seated in Glory, with the Virgin Mary, St. John, and two others.
9. St. Catherine of Alexandria. Original drawing for the picture now in the National Gallery.
10. Battle of Constantine against Maxentius.
11. Repulse of Attila.
12. Pope Julius II. borne in his chair.
13. Denunciation of Apelles.
14. Mother and Child, and the Head of an Old Man.
15. Studies for figure of Bramante, in the "Dispnte of the Sacrament."
16. Study of Male Model.
17. Head of a Man, by Michael Angelo.
18. Head of a Child.

## SOUTH KENSINGTON MUSEUM.

Photographs, from Specimens lent by the Queen and private persons. Folio, 1 vol.

- |  |   |
|--|---|
| 1. National Art Competition Medallion, by A. Vechte.             | 20. The same.   |
| 2. Carved ivory Book-cover, from the Louvre.                     | 21. The same.   |
| 3. Carved oak Chest, front, French gothic work, circa 1480.      | 22. Italian enamelled Pix, 15th century.  |
| 4. Carved oak Chest, French gothic work, circa 1480.             | 23. Majolica Ewer, circa 1490.  |
| 5. Wrought iron Lock, French flamboyant gothic work, circa 1490. | 24. Enamelled Terra Cotta, attributed to Luca della Robbia, circa 1500.                           |
| 6. Limoges enamel Plaque "Entombment," circa 1520.               | 25. Ewer. Venetian enamelled, circa 1500.   |
| 7. Triptych in Limoges enamel, by Pierre Raymond, 1543.          | 26. Lavello or Fountain, in Istrian marble, circa 1500.   |
| 8. The same.   | 27. Wood Engraving, from "Songe de Poliphile," 1546.  |
| 9. The same.   | 28. Another.  |
| 10. Limoges enamel Ewer, circa 1550.                             | 29. Vase, in rock crystal. Italian cinquecento work.  |
| 11. Buhl Cabinet, or Knee-hole Table. French, circa 1700.        | 30. Cup, ditto.   |
| 12. Vase, in ivory and ormolu. Period, Louis XVI.                | 31. Tazza, ditto.   |
| 13. Boxwood Carving.   | 32. Vase, ditto.  |
| 14. Burettes. Sacramental Ewers. Flemish, 15th century.          | 33. Spoons and Forks, in rock crystal, mounted in gold, and set with rubies. Italian cinquecento. |
| 15. Chimney-piece, from Antwerp, circa 1550.                     | 34. Stirrup, gilt bronze. Italian cinquecento.  |
| 16. Hercules and Cacus; model in wax, by Michael Angelo.         | 35. Italian Cassone, or Marriage Coffin, circa 1550.  |
| 17. The same.  | 36. Another.  |
| 18. The same.  | 37. Chalice, in silver gilt, with enamelled plaques, 16th century.                                |
| 19. Hand, in terra cotta; model by Michael Angelo.               | 38. Portable Altar, side. German, 13th century.   |
|  | 39. " " top. "  |
|  | 40. Medal, in bronze. Pope Adrian VI. German work.  |

## SOUTH KENSINGTON MUSEUM (continued)—

- |   |  |
|---|--|
| 41. Horn, in carved ivory. German work, 1520. | 46. Ivory Casket, back, 1350.            |
| 42. Statuette, in ivory.                      | 47. " front.                             |
| 43. " Virgin and Child, 14th century.         | 48. " back.                              |
| 44. Ivory Coffin, top, circa 1330.            | 49. " side.                              |
| 45. Ivory Casket, front, 1350.                | 50. Carved ivory Coffinet, 14th century. |
|   | 51. Chinese Mirror.                      |

## Photographs, Unbound.

Wilkie Photographs, with duplicates	42	Guichino ... ..	2
Hogarth ... ..	9	Gerard Douw ... ..	1
West ... ..	6		

## Photographs of Six of the Cartoons of Raffaele, at Hampton Court.

Christ's Charge to Peter.	The Death of Ananias.
Paul Preaching at Athens.	Peter and John at the Beautiful Gate of the Temple.
Elymas the Sorcerer struck with Blindness.	The Sacrifice at Lystra.

## MISCELLANEOUS ENGRAVINGS.

Skeleton of a Man and male Gorilla	1	Mary Stuart, Queen of France and Scotland, and Henry, Lord Darnley, her husband, from a rare engraving	1
Southern Chimney Piece	1	Water Nymphs	1
Holoptichius Nobilissimus, Fossil Fish	1	Florence. Views in	11
Dinornis Elephantopus	1	Florence. Sculpture.	
Women of the Bible	1	Rape of the Sabines. John of Bologna	1
Oxford Celebrities. One hundred and eighty portraits of Eminent Men connected with the University of Oxford, from Alfred down to Wellington (with key)	1	Alexander Dying	1
Eminent Scots. One hundred and fifty-seven authentic portraits. Published for the Centenary Commemoration of Robert Burns' birth, January 25th, 1859 (with key)	1	Niobe. Uffizi	1
Munich. Photographs in	5	Perseus. Benvenuto Cellini	1
		St. David. Michael Angelo	1
		Mercury, by John of Bologna	1
		Venus de Medici	1
		Venice. Buildings, &c., in	8

## London Stereoscopic and Photographic Company.

## International Exhibition, 1862.

Views of the Interior (marked I)...	36	Views of the Sculpture (marked S)	51
-------------------------------------	----	-----------------------------------	----

## PHOTOGRAPHIC VIEWS.

Barwon River, Fyansford, Geelong.	You Yang, a view of rocks near.
Dryden Rocks, Woodend.	" a view of cove near.
Lal Lal Falls.	
Lerederg Creek, Bacchus Marsh.	
Moorabool Falls, near Ballan.	
Natives' Camp, on the Yarra.	
Native Women, old.	
" young.	
Natives, group of.	
Oriental Bank, Queen-street, Melbourne.	
Tree, gum.	
" tea.	
Werribee River, Maddingley, Bacchus Marsh.	
" gorgo of.	

VOLUNTEER ENCAMPMENT, SUNBURY,  
Easter, 1864.

General View of Encampment.
Group, Officers of the Staff.
" Officers of the Staff, &c., &c.
" Officers and Non-Commissioned Officers.
" Royal Artillery.
Group, Volunteers.
Guard, Camp.
Jackson's Creek.



## PHOTOGRAPHIC VIEWS (continued)—

Mallam and King's Store and Canteen Tents.  
 Ballarat West Station.  
 Barker's Creek Viaduct.  
 Castlemaine Station.  
 Coliban Viaduct.  
 Harcourt Station.  
 Jackson's Creek Viaduct.  
 Kyneton Station.  
 Moorabool Viaduct.  
 Sandhurst Station.  
 Tarsdale Viaduct (2 copies).

## FRAMED.

6 Dryden Rocks.  
 1 Exterior of the Melbourne Public Library.  
 1 Interior of the Melbourne Public Library.  
 11 Views of Neckinger Mills, Bermundsey,  
 Bevington's.  
 1 View of Volunteer in Uniform.

## SHELLS, ETC.

Geological specimens.  
 Shells. ( ) 10.

## PORTRAITS.

Presented to the Trustees.

1. Abercrombie (the Hon. A.) (Engraving, framed.) By
2. Barkly (Sir Henry). (Photograph, framed.) By Augustus Tulk, Esq.
3. Franklin (Sir John). (Engraving.) By C. B. Wild, Esq.
4. Hume (David). (Engraving, framed.) By
5. Maund (Dr.) (Oil painting, by N. Chevalier; framed.) By Miss Maund.
6. Robinson (G. A.) Protector of the Aborigines. (Engraving, framed.)

## STEREOSCOPIC VIEWS. 1864.

## ENGLAND.

## Berkshire.

Eton (College, &c.) ... 1-4  
 Maidenhead (Boyne Hill Church) ... 5  
 Reading Abbey ... 6  
 Windsor ... 7-13

## Cambridgeshire.

Cambridge ... 1-7  
 Ely Cathedral ... 1-14  
 Chester ... 1-16

## Cumberland.

Borrowdale ... 1  
 Bowder Stone ... 2  
 Buttermere ... 3, 4  
 Calder Abbey ... 5-12  
 Cockermouth Castle ... 13-17  
 Keswick (Crosthwaite Church) ... 18, 19  
 Lodore (Inn and Cascade) ... 20, 21  
 Ulleswater (Lyulph's Tower) ... 22

## Derbyshire.

Bakewell Road ... 1  
 Buxton ... 2-5  
 Castleton (Peak Cavern) ... 6  
 Darley Church ... 7  
 Dove Dale ... 8-14  
 Haddon Hall ... 15-19  
 Hardwicke Hall ... 20-23  
 Mulvern ... 24  
 Nutlock ... 25-28  
 Monsal Dale ... 29  
 Tissington Hall ... 30  
 Wingfield Manor House ... 31

## Devonshire.

Chatsworth House ... 1  
 Exeter (Cathedral, &c.) ... 2-7

## Devonshire (continued)—

Lyndale ... 8-10  
 Lymouth ... 11, 12  
 Lynton (Castle Rock) ... 13  
 Pomeroy Castle ... 14, 15

## Durham.

Durham Castle ... 1, 2  
 Durham Cathedral ... 3-7

## Essex.

Chingford Church ... 1

## Gloucestershire.

Bristol (Cathedral, &c.) ... 1-15  
 Clifton ... 16, 17  
 Cheltenham ... 18-20

## Hampshire.

Netley Abbey ... 1-5  
 New Forest (Rufus' Stone) ... 6, 7  
 Southampton ... 8-10  
 Winchester (Cathedral, &c.) ... 11-16

## Kent.

Barfreston Church ... 1  
 Broadstairs ... 2  
 Canterbury (Cathedral, &c.) ... 3-23  
 Charlton House ... 24, 25  
 Cobham ... 26, 27  
 Dover (Castle, &c.) ... 28-31  
 Greenwich (Hospital, &c.) ... 32-38  
 Hever Castle ... 39, 40  
 Ightham Mount-house ... 41  
 Margate ... 42, 43  
 Penshurst Place ... 44-46  
 Pounds Bridge ... 47  
 Ramsgate ... 48, 49  
 Tunbridge Wells ... 50-54

## STEREOSCOPIC VIEWS.—ENGLAND (continued)—

<b>Lancashire.</b>		
Furness Abbey ... ..	1-7	
Lytham (St. Cuthbert's Church)	8	
<b>Lincolnshire.</b>		
Croyland Abbey and Bridge ...	1-3	
Boston Church ... ..	4-6	
Lincoln ... ..	7-10	
Lincoln Cathedral ... ..	11-24	
London and Westminster ... ..	1-66	
<b>Monmouthshire.</b>		
Raglan Castle ... ..	1-6	
Tintern Abbey ... ..	7-35	
Viaduct at Great Crumlin ...	36, 37	
<b>Norfolk.</b>		
Norwich ... ..	1-23	
Norwich Cathedral ... ..	24-36	
Oxburgh Hall ... ..	37	
Somerleyton Hall ... ..	38	
<b>Northamptonshire.</b>		
Peterborough Cathedral ... ..	7	
<b>Northumberland.</b>		
Kirkstone Pass ... ..	1	
<b>Oxfordshire.</b>		
Henley-on-Thames ... ..	1, 2	
Oxford (Colleges, &c.) ... ..	3-68	
<b>Shropshire.</b>		
Tong Church ... ..	1	
<b>Somersetshire.</b>		
Bath (Abbey Church, &c.) ...	1-3	
Bathampton Church ... ..	4	
Cheddar ... ..	5, 6	
Claverton Church ... ..	7	
Wells (Cathedral, &c.) ... ..	8-11	
Widcombe Old Church ... ..	12	
<b>Staffordshire.</b>		
Alton Towers ... ..	1-10	
Lichfield Cathedral ... ..	11-16	
Tatbury Castle and Church ...	17, 18	
Wootton Lodge ... ..	19	
<b>Suffolk.</b>		
Bury St. Edmunds (Abbey, &c.)	1-4	
Lowestoft (St. John's Church)	5	
<b>Surrey.</b>		
Guildford ... ..	1, 2	
Waverley Abbey ... ..	3, 4	
<b>Sussex.</b>		
Battle Abbey ... ..	1-4	
<b>Sussex (continued)—</b>		
Bayham Abbey ... ..	5	
Bodiam Castle ... ..	6-10	
Brighton ... ..	11-14	
Fairlight (The Lover's Seat)	15	
Hastings ... ..	16-25	
Hurstmonceux Castle ... ..	26-29	
Pevensey Castle ... ..	30, 31	
St. Leonard's on the Sea ...	32	
Winchelsea ... ..	33-37	
<b>Warwickshire.</b>		
Charlecote House ... ..	1	
Compton Winyate ... ..	2, 3	
Coventry ... ..	4-6	
Kenilworth (Castle, &c.) ...	7-16	
Stratford (Church, Shakspeare's house, &c.) ... ..	17-23	
Sutton Coldfield Church ...	24	
Tachbrook Church ... ..	25	
Warwick (Castle, &c.) ... ..	26-31	
<b>Westmoreland.</b>		
Ambleside ... ..	1-5	
Brathay ... ..	6, 7	
Grasmere ... ..	8, 9	
Great Langdale and the Pikes	10	
Rydal (Mount, &c.) ... ..	11-14	
Windermere (Lowwood Inn)	15	
<b>Wiltshire.</b>		
Devizes (Church, Castle, &c.)	1-4	
Old Sarum ... ..	5	
Potterne ... ..	6, 7	
Stonehenge ... ..	8-10	
<b>Yorkshire.</b>		
Beverley (Minster, &c.) ...	1-10	
Bolton (Abbey, &c.) ... ..	11-30	
Brimham (Rocks, &c.) ... ..	31-34	
Byland Abbey ... ..	35-37	
Easby Abbey ... ..	38-42	
Fountains Abbey ... ..	43-66	
Helmsley Castle ... ..	67, 68	
Hull (Trinity Church) ... ..	69	
Kirkstall Abbey ... ..	70-77	
Knaresborough Castle ... ..	78-81	
Richmond (Castle, &c.) ... ..	82, 83	
Riveaulx Abbey ... ..	84-98	
Tattershall Castle ... ..	99	
York (Minster, &c.) ... ..	100-109	

## ISLANDS.

Isle of Man ... ..	1-13	Isle of Wight ... ..	1-22
--------------------	------	----------------------	------

## IRELAND.

Avoca (Vale of) ... ..	1	Dublin ... ..	6-8
Carrig-a-Druid Castle ... ..	2	Dungan Castle ... ..	9
Carrig-a-Rede (The Rope Bridge)	3	Giant's Causeway ... ..	10, 11
Cashel (Ruins of) ... ..	4	Glengariff, near Killarney ...	12, 13
Drogheda (Viaduct over the Boyne)	5	Holy Cross Abbey ... ..	14

## STEREOSCOPIC VIEWS.—IRELAND (continued)—

Howth Castle ... ..	15	Monasterboice (Ruins of) ... ..	23
Jerpont Abbey ... ..	16, 17	"    (St. Boyne's Cross) ... ..	24
Kilcrea ... ..	18	Muckross Abbey ... ..	25-29
Kilkenny Castle ... ..	19, 20	Queenstown and Cork Harbour ...	30
Kingstown ... ..	21	The Scalp, County of Wicklow ...	31
Maynooth Castle ... ..	22		

## SCOTLAND.

Dean (Lord Jeffery's Monument) ...	1	Lincluden ... ..	16
Dryburgh Abbey ... ..	2-5	Melrose Abbey... ..	17-26
Edinburgh Craigleith Quarry ...	6	New or Sweetheart Abbey ... ..	27
Jedburgh Abbey, &c. ... ..	7-13	Realities of the Waverley Novels	102
Kelso Abbey ... ..	14, 15		

## WALES.

Aberglaslyn ... ..	1, 2	Dolbadern Tower ... ..	28
Beaumaris Castle ... ..	3, 4	Glen Lledr ... ..	29
Beddgelert Bridge ... ..	5	Menai and Britannia Bridge ...	30-33
Carnarvon Castle ... ..	6, 7	Penrhyn Park (Entrance) ... ..	34
Chepstow Castle ... ..	8-12	Snowdon (Summit) ... ..	35, 36
Conway (Castle, &c.) ... ..	13-26	Vale Crucis Abbey ... ..	37
Denbigh Castle ... ..	27	Welsh Village (A)... ..	38

## MISCELLANEOUS.

Miscellaneous ... ..	14	Portraits,	
Portraits.		6. Mackay (Charles).	
1. Brewster (Sir David).		7. Piccolomini.	
2. Brougham (Lord).		Crystal Palace. Views in ...	93
3. Gladstone (Rt. Hon. W. E.)		Exhibition (International, 1862)	152
4. Gough (J. B.)		Great Eastern. The (views of) ...	19
5. Kossuth (Louis).			

## CONTINENTAL, ETC.

Germany and Switzerland.		Italy ( <i>continued</i> )—	
Views on the Upper Rhine, &c.	97	Verona ... ..	5
Hungary.		Venice ... ..	27
View of Prague ... ..	1	Greece.	
Italy.		Athens ... ..	11
Como, Florence, Milan, Padua,		Turkey.	
Pavia ... ..	11	Constantinople ... ..	18
Naples ... ..	21	Holy Land ... ..	44
Pisa ... ..	7	Egypt and Nubia ... ..	83
Rome ... ..	115	China ... ..	41
Sicily ... ..	32	Japan ... ..	16

## COLONIAL, ETC.

Canada ... ..	12	New South Wales ( <i>continued</i> )—	
Victoria.		Cockatoo Island, &c. ... ..	7
Sunbury Encampment. View of	1-3	Darling Harbor ... ..	8
"    View in Jackson's Creek	4, 5	Hungry Flat, Wollombi... ..	9
"    The Camp Kitchen ...	6	Nepean River. Views on ...	10-16
New South Wales.		Sydney. Views in ... ..	17-21
Botany Bay (South Head of) ...	1	Various Views ... ..	22-25
"    La Perouse's Monument	2	America.	
"    Captain Cook's " ...	3-6	United States ... ..	49

## ALETHOSCOPE.

1 Card with description.		8 Flat views.		4 Curved views.
--------------------------	--	---------------	--	-----------------

## Introduction to Coins, Medals, &c.

---

The medal, faithful to its charge of fame,  
Through climes and ages bears each form and name,  
In one short view subjected to our eye  
Gods, emperors, heroes, sages, beauties lie.

---

POPE.

Coins\*—the use of which has superseded the primitive operations of barter—have been likened to words in the language of commerce, not as being intended to designate any particular object, or class of objects, for which they are accounted an equivalent, but as measures of certain amounts of value applicable alike to all commodities.

Before the metals were adopted as representatives of the value of exchangeable articles, and until they became sufficiently abundant to supply the want of a circulating medium, different communities employed different things for the purpose which money now serves. Cattle, corn, tobacco, sugar, peltry, leather, fish, salt, nails, shells have been in turn the standard to which value was referred.†

We see that the precious metals, gold and silver, are mentioned in the earliest history of the eastern nations, and the latter is called "current money with the merchant."

However, there is reason to believe that neither then,‡ nor for many ages after the time of Abraham, was money coined or stamped, but beaten or moulded into pieces or rings, its value was ascertained by weight. Such rings are represented on ancient Egyptian monuments, and have been found in countries inhabited by the Celtic races.

\* Lord Coke, whose derivations are sometimes whimsical enough, deduces the word coin *a cadendo*, because it is cut. He says, 1st Inst., 207a, in French *coïse* means a corner; in ancient times money was square with corners. [See the Japanese coins in the Museum.] Some say, he continues, it is from *coïre*, common for all things. Money he derives *a monendo*, not only because he that hath it is to be warned providently to use it, but because it admonishes of the the issuer and the value. Others derive it from Juno Moneta, in whose temple, at Rome, the mint was established. Livy, vii. 28; Ov. Fas. vi. 183. The Latin word *nummus*, as his Lordship says with becoming gravity, is *àrò ròi ròi*, because it proceeds from the law not from nature. Pecunia is from *pecus*, cattle, for all wealth consisted originally in cattle.

The early Roman coins had on the obverse the head of Janus, on the reverse the prow of a ship (Ov. Fast., l. 229); and we learn from Macrobius, Saturn i. 7, that the boys of Rome diverted themselves in their generation with the exciting game of pitch and toss, and cried "heads or ships," as our youngsters now-a-days indulge themselves, and cry "heads or tails;" or the youth of Amsterdam, "pop-of wapentje," head or weapons, i.e., the coat of arms on the reverse.

† Smith's "Wealth of Nations," cap. iv.

‡ About B.C. 1900; Gen. xx. 16, xxiii. 16, xxiv. 35.

Without attempting to determine whether the first coinage occurred at Argos, under Phidon, about B.C. 748; or at Ægium\*; or amongst the Lydians,† it is probable that the invention cannot be fixed at a period more remote than B.C. 800.

The study of numismatics embraces many subjects of enquiry. Regarding the coin as a manufactured article—it opens an investigation into the physical geography of the country from which it comes, whether the metal of which it is composed be found within its confines or imported from abroad? If the former, what were the minerals it contained, how and to what extent the mines were worked, the metals fused, refined, or adulterated? If the latter—as at Tyre,‡ Rhodes, Syracuse, and other commercial entrepôts where coining was extensively carried on—whence they were brought, and in exchange for what commodities?

As a symbol representing the gradations in the scale of value—it suggests the necessity for an acquaintance with the management of the public mints and the political

\* Strabo, 576, Grote, Greece, ii. 432.

† Herodotus, i. 94.

‡ A comprehensive account of the trade of Tyre, called "A Merchant of the People for Many Isles," is given by Ezekiel xxvii.

• About B.C. 580, she imported from—

Yems.			
21. Arabia and Kedar	...	...	Rams, lambs, goats.
6. Basban	...	...	Oak for oars.
6. Chittim	...	...	Ivory.
18. Damascus	...	...	Wine of Helbon, white wool.
19. Dan and Javan	...	...	Bright iron, cassia, calamus.
15, 20. Dedan	...	...	Ivory, ebony, precious clothes for chariots.
7. Egypt	...	...	Fine linen with brodered work.
7. Elishah, isles of	...	...	Blue, purple.
19. Javan, see Dan.			
17. Judah and Israel	...	...	Wheat of Minnith and Pannag (millet or spice?), honey, oil, balm.
5. Lebanon	...	...	Cedar for masts.
22. Raamah and Sheba	...	...	Spices, precious stones, gold.
5. Senir	...	...	Fir trees for shipboards.
16. Syria	...	...	Emeralds, purple, and embrodered work, fine linen, coral, agate.
14. Togarmah	...	...	Horses, mules.
12. Tarshish	...	...	Silver, iron, tin, lead.
13. Tubal	...	...	The persons of men, and vessels of brass.

She exported to—

23. Ashur, Canneh, Chilmad, Eden, Haran, Sheba	...	...	{ Blue clothes, brodered work, chests (of cedar bound with cords) of rich apparel.
18. Damascus	...	...	
			The multitude of wares of home manufacture.

She employed—

9. Caulkers	...	...	Of Gehal.
6. Carpenters and workers in ivory			Ashur.
8. Mariners	...	...	Arvad and Zidon.
12, 13. Merchants	...	...	Javan, Meshech, Tarshish, Tubal.
10, 11. Soldiers	...	...	Arvad, Gammad, Lud, Persia, Phut.

economy of the times, subjects which, with others akin to them, cannot be considered devoid of attraction, when they have engaged the pens of such writers as Gibbon, Hume, Smith, Grote, Boeckh, and others.

As works of art—coins, medals, and seals invite attention to the knowledge of the metallurgist, the taste and ingenuity of the designer of the effigy, the skill of the engraver. In them and in such gems, cameos,\* intaglios, niellos, and carvings as have engaged a Pyrgoteles, a Chromios, a Gnaïos, an Admon, a Dioscorides, an Albert Durer, a Benvenuto Cellini, we may at the same time admire the excellence of the workmanship, and form an idea of the degree of refinement attained by the society amongst which such works were produced.

As aids to history—they possess a peculiar use. General laws which have governed ancient societies, exceptional transgressions of those laws which have given rise to political convulsions, codes of philosophy, systems of political economy, are not to be expected from them.

Still a series of medallions, medals, coins, and gems may be regarded as a band of laconic and suggestive commentators, giving evidence of facts of which they were contemporary witnesses. They have lived through time, surviving the perishable productions of deceased authors; they speak unprejudiced by ignorance or the influence of interest or faction, and they may be relied on as far as they extend, with as much confidence as can be reposed in most human testimony, to supply† omissions, confirm doubts, to reconcile the conflict, to correct the extravagance, or to silence the mendacity of careless, credulous, or unscrupulous writers.

From them we may learn particulars of pagan mythology which would have been, without them, unknown; for representations of Divinities and personifications of allegorical character, thus perpetuated, afford a fuller illustration of the Deities worshipped and of the rites practised than has been preserved in books.

The portraits of illustrious men and women are thus preserved, and we are made as familiar with their features as with those of our friends produced by the process of photography. Costume and ornament, domestic habits and indulgences, may be studied from them as from a modern magazine of fashion. Temples, the Deities in whose honor they were founded and the great men by whom consecrated; public buildings, with statements

\* Cameo or camaïen is a general name given to anaglyphics or anaglyphes, cut in relief so as to appropriate to different parts of the work different colored layers or veins of which some precious stones—the onyx, sardonyx, agate, calcedony—are composed, or of such as are colored by artificial means. Shells of certain molluscos fish are also used for the purpose. The derivation usually accepted is *camechina* or *camebua*, the Oriental term to signify an onyx. Intaglio is a diagraphic or engraving cut on a gem, from the Italian *intagliare*, to cut. Niello resembles damascene work; it is made by encasing silver and lead into other metals or into wood.

† A portion of the history of Bactria, from B.C. 100, is derived altogether from coins.

of the date when built, and their uses; representations of works of art, the originals of which have been destroyed; the position and insignia of towns and their people, their productions or the staples of trade, punning or allusive emblems,\* are depicted and inscribed on them.

Military exploits, the conquest or enfranchisement of kingdoms or provinces, the confederations or treaties entered into, events worthy of being commemorated, are thus recorded; and chronology is by them enabled to pronounce with authority on many classes of occurrences.

It is well, however, that the numismatist should be guarded against the difficulties and deceptions which surround the study. These arise in some cases from errors in the minting, from the fabulous character of the devices, unintelligible in the absence of a clue to their meaning, from the indistinctness of the figures and legends, from the archaic and forgotten languages of the inscriptions, and the difficulty of deciphering or explaining them; frequently, also, from the remoteness and improbability of the conjectures respecting their signification, which, put forward with boldness and supported by learning, are calculated to captivate and mislead.

Other fruitful causes of confusion arise from coins having been reissued at different times, a new die† having been stamped upon one side or upon both without obliterating the old die; also by the issue at some periods—as during the reigns of Titus, Domitian, Nerva, Trajan—of coins bearing insignia of a different age‡—such as the badges§ of the families of the Æmili, the Horatii, the Manli, the Marcelli—either in compliment to them or to revive the recollection of ancient Roman valor and simplicity, and as was done in like manner, with perhaps other motives, in Sicily, Africa, and Byzantium. Forgeries|| also, both fraudulent and excused on commercial grounds, or for military reasons, in ancient and modern times, have been extensive and successful.

\* On the coin of Metapontum was an ear of corn; of Cyrene, a plant of silphium; of Selinus, a sprig of parsley (*ἑλάνθος*); of Rhodes, a rose; of Sicily, the triquetra, or three legs, like the modern heraldic emblem of the Isle of Man.

† Money coined by Vespasian, at Antioch, before he assumed the purple, was restamped, it is supposed, by Barchochebas, the Jewish insurgent, in the reign of Hadrian.

‡ These were called *Restituti*.

§ Niebuhr, *Lect. on H. of R.*, iii. 317; *Vopise. An.*, 38.

|| Julius Cæsar, in his first consulship, purloined 3,000 pounds weight of gold from the treasury and substituted for it gilt brass.—Suetonius, *Jul. Cæs.*, 54. Calpurnia issued spurious money with which to pay the stipend to the barbarians pensioned by him; they discovered the deception, and sent it back to Rome.—*Dio. Cas.* lxxvii. 14. In the third century the silver coinage was debased, as in Ireland, by Queen Elizabeth, and in Prussia, in the seven years' war.—*Nieb. Lect.* iii. 317. And the wit and sarcasm levelled by Swift in his "Drapier's Letters," against George Wood, "hardwareman and bankrupt," who coined halfpence for circulation in Ireland, have been surpassed by the irony and invective of Aristophanes, directed against Dionysius, of Athens, who went by the name of ὁ χρυσεός, "the man of brass."—*Aristoph. Frogs*, 725; *Ecclesiaz.* 816; *Aristotle Rhet.*, iii. 2; *Athenæus*, xv. 5. Devriën and Weier, of Florence; Galli, of Rome; Cogonier and La Roche, of the south of France; Carleron, of Holland; and Capraro, of Smyrna, have been amongst the most successful

The prerogative of coining usually resides in the monarch,\* or chief executive power in the state.

On Roman coins the letters S.C. denote that the money was issued by the decree of the Senate. That body appears to have retained that privilege with respect to the copper coinage even after the institution of the Imperial authority, though not as regarded the coinage of gold and silver. The coins of families owe their origin to a singular arrangement. When the erection of a public building or carrying out of a particular public service was entrusted to a pro-consul, prætor, quæstor, or ædile, a sum of money sufficient for the purpose was voted. The senate then made a grant of a corresponding weight of bullion, and the *triumviri monetales*, or masters of the mint, stamped it with the titles and emblems of the officer.† These coins are devoid of one feature, the absence of which the chronologist and the historian lament, they rarely present a date.

Colonies, tributary states, and cities were allowed to enjoy the privilege of coining; but it seems that the Romans insisted on payment of the tribute being made in money of the commonwealth or of the empire, and not in the currency of their vassals.‡

Great Britain has already permitted one of her Australian dependencies to issue gold coin, from a branch of the Royal Mint established at Sydney, in New South Wales.

Leave to establish another branch in Melbourne has been applied for. Should Her Majesty the Queen be graciously pleased to sanction this exercise of Her Royal prerogative here, it is probable that a new impulse may be given to the study of numismatics in our community.

imitators in modern times. The Pillar dollar of Mexico and the Maria Theresa dollar have been reproduced by private manufacturers for the purposes of trade in the East, the Oriental nations being so averse to change as to prefer coins bearing the familiar effigies on them to others. The Germans, in ancient times, like Eastern nations of the present age, preferred silver to gold.—Tacitus de Mor. Ger. c. 5. Wellington adopted in France, A.D. 1814, an expedient similar to one which he had resorted to previously in India. He established a secret mint, at which he melted down British sovereigns and coined Napoleons; thus the loss on exchange was saved and the difficulties arising from the repugnance of the people of the country to take foreign money were evaded.—NAPIER, "Peninsular War," vi. 518.

\* One of the charges preferred against Wolsey, to be found in Lord Coke's 4th Institute, 94, is given by Shakespeare, who makes Suffolk taunt the Cardinal—

"That out of mere ambition you have caus'd  
Your holy hat to be stamp'd on the King's coin."

[Hen. VIII., iii. 2.]

The illegal act here is the stamping; for prelates and monasteries—York, Canterbury, Durham, Winchester, St. Edmundsbury, &c., &c.—were allowed by charter or usage to coin money. They had the profit of the coinage, but no power to institute either the alloy, denomination, or stamp.—HALE, P. C., 191.

† Niebuhr, Hist. of Rome, iii. 552.

‡ A memorable illustration of this is given in Matt. xx. 20; the corroborating evangelists, Mark, xii. 16, Luke, xx. 24, use the same words. On the coins of Judæa were the pot of manna, the vine, the sheaf of corn, the palm, but they bore no "image or superscription."—Calmet Frag., 28.



Of Seals it will be observed there is a rather extensive collection; they are chiefly British, and are divided into regal, those of corporations, lay or ecclesiastic, and of families.

In days when an ability to write was confined to but few persons, the seal took the place of the signature of the name to attest the authenticity of the document, and at all times the acts of persons, filling or associated in a corporate capacity, "can be vouched only by affixing the seal of office or the common seal.

It is not proposed to enlarge at the present time on the subject. The use of seals is of great antiquity, but the Romans do not appear to have had recourse to them for public purposes as other nations have done.

Many of the seals of corporate bodies in this country are engraved with considerable skill. It will be observed with satisfaction, that all those of the municipalities recently created bear upon them, in addition to their own appropriate insignia, the Royal Arms of England.\*

\* THE PARTS OF A COIN ARE—

The **MILLING** (of modern use), the **EDGE**, the **RIM**, the **SIDES**—of these the *obverse* bears the head or name of the monarch, the insignia or name of the state or city, and the chief device and inscription; the *reverse* bears the coat of arms, or the value, or the secondary inscription.

The **FIELD** is the space unoccupied by device or inscription.

The **EXERGUE** is the space on the *reverse* below the main device.

The **SYMBOL** is an object in the field of a coin, neither a letter nor a monogram.

The **MINT MARK**.

A coin is **SURFRAPE** when a new die has been struck on an old coin, the older impression being still in part legible like a Palimpsest MS.

**DOUBLE STRUCK** when one of the dies has shifted so as to make a double impression.

A **MULE** when it presents two obverse or two reverse types, or when the obverse and reverse types do not correspond.

## Works Relating to Coins, Medals, &c.

### A.

- ACADEMIE ROYALE DES INSCRIPTIONS ET DES BELLES LETTRES.**  
*Histoire de l', depuis son Etablissement jusqu'à présent avec des Memoires de Littérature tirez des Registres.* 4to, 51 vols. *Paris*, 1736-1856.
- ADDISON** (Right Hon. JOSEPH). *Works of.* Edited, with Notes, by Bishop Hurd. 8vo, 6 vols. *Lond.*, 1811.
- AINSLIE** (General). *Illustrations of the Anglo-French Coinage; taken from the Cabinet of an F.S.A., with Supplement; also, Catalogue of the Coins and Medals of the late General Ainslie, sold June, 1840.* 4to, 1 vol. *Lond.*, 1830-47.
- AKERMAN** (JOHN YONGE).  
 1. *Descriptive Catalogue of Rare and Unedited Roman Coins, from the earliest period to Constantinus Paleologos.* 8vo, 2 vols. *Lond.*, 1834.  
 2. *Archæological Index to Remains of Antiquity of the Celtic, Romano-British, and Anglo-Saxon periods.* 8vo, 1 vol. *Lond.*, 1847.

### B.

- BAYER** (FRANCIS PEREZ). *De Numis Hebræo-Samaritanis.* 4to, 1 vol. *Valent.*, 1781.
- BOYNE** (WILLIAM). *Tokens issued in the Seventeenth Century, in England, Wales, and Ireland, by Corporations, Merchants, Tradesmen, &c.* 8vo, 1 vol. *Lond.*, 1858.
- BRITISH MUSEUM.**  
 1. *Description of the Anglo-Gallie Coins in the British Museum.* 4to, 1 vol. *Lond.*, 1826.  
 2. *Nummi Veteres Civitatum, Regum, Gentium et Provinciarum, Londini in Museo Richardi Knight asservati, ab ipso Ordine Geographico descripti.* 4to, 1 vol. *Lond.*, 1830.
- BUDE** (GUILLAUME). *Libri V. de Asse et partibus ejus, post duas Parisienses Impressiones Castigati.* 8vo, 1 vol. *Ven. Aldus*, 1522.
- BURN** (JACOB HENRY). *Descriptive Catalogue of London Tokens, current in the Seventeenth Century, presented to the Corporation Library by H. B. H. Beaufoy.* 2nd ed. 8vo, 1 vol. *Lond.*, 1855.

### C.

- CARDONNEL** (ADAM DE). *Numismata Scotiæ; or, a Series of the Scottish Coinage from the reign of William the Lion to the Union.* 4to, 1 vol. *Edin.*, 1786.
- CARDWELL** (EDWARD, D.D.) *Lectures on the Coinage of the Greeks and Romans.* 8vo, 1 vol. *Oxford*, 1832.

- COMBE (CHARLES). *Nummorum Veterum Populorum et Urbium qui in Museo Gul. Hunter asservantur Descriptio figuris illustrata.* 4to, 1 vol. *Lond.*, 1782.  
 COOKE (WILLIAM). *Medallie History of Imperial Rome, from the first Triumvirato to Constantine the Great.* 4to, 2 vols. *Lond.*, 1781.

## D.

- DONALDSON (THOMAS LEVERTON). *Architectura Numismatica; or, Architectural Medals of Classic Antiquity.* 8vo, 1 vol. *Lond.*, 1859.

## E.

- ECKHEL (JOSEPH). *Doctrina Numorum Veterum; et Addenda ex Ejusdem Autographo Postumo.* 4to, 8 vols. *Vindob.*, 1792-1828.  
 EDWARDS (EDWARD). *The Napoleon Medals; a complete series of the Medals struck in France, Italy, Great Britain, and Germany, 1804-1815; engraved by the process of Achilles Collas, with Historical and Biographical Notices.* Folio, 1 vol. *Lond.*, 1837.  
 ENCYCLOPÆDIAS *passim*.

- ENGLAND (REV. THOMAS R.). *Memoir of an Antique Medal, lately found at Friar's Walk, near Cork, Ireland.* *Lond.*, 1819. *Irish Pamp.*, vol. 1.

## F.

- FLIESSBACH (DR. FERDINAND). *Münz-Sammlung seit dem Westphälischen Frieden bis zum 1800 geprägten Gold-und Silbermünzen sämtlicher Länder und Städte.* 8vo, 1 vol. *Leips.*, 1856.

## G.

- GRASSE (DR. J. G. TH.). *Handbuch der Alten Numismatik von den ältesten Zeiten bis auf Constantin d. Gr.* 8vo, 1 vol. *Leips.*, 1854.  
 GREEN (B. G.). *A Numismatic Atlas of Ancient History.* Folio, 1 vol. *Lond.*, 1829.

## H.

- HAWKINS (EDWARD). *The Silver Coins of England Arranged and Described, with Remarks on British Money previous to the Saxon Dynasties.* 8vo, 1 vol. *Lond.*, 1841.  
 HEARNE (THOMAS). *Collection of Curious Discourses, written by eminent Antiquarians upon several Heads in our English Antiquities.* 8vo, 2 vols. *Lond.*, 1771.  
 HUMPHREYS (HENRY NOEL). *The Coinage of the British Empire and her Dependencies from the earliest period.* New ed. 8vo, 1 vol. *Lond.*, 1861.  
 HUSSEY (ROBERT). *Essay on the Ancient Weights and Money, and the Roman and Greek Liquid Measures; with an Appendix on the Roman and Greek Foot.* 8vo, 1 vol. *Oxford*, 1836.

## L.

LINDSAY (JOHN).

1. The Coinage of Ireland, with some Account of the Ring Money.  
4to, 1 vol. *Cork*, 1839.
2. The Coinage of the Heptarchy.  
4to, 1 vol. *Cork*, 1842.
3. The Coinage of Scotland, and of Scottish Coins found in Ireland.  
4to, 1 vol. *Cork*, 1845.
4. The History and Coinage of the Parthians; with Descriptive Catalogues and Tables. Illustrated with a complete set of Engravings of Coins.  
4to, 1 vol. *Cork*, 1852.

## M.

MACPHERSON (DUNCAN, M.D.) Antiquities of Kertch, and Researches in the Cimmerian Bosphorus.  
Folio, 1 vol. *Lond.*, 1857.

MADDEN (FREDERICK W.) Handbook of Roman Numismatics.

12mo, 1 vol. *Lond.*, 1861.MARTIN (LEOPOLD C.) and TRÜBNER (CHARLES). The Current Gold and Silver Coins of all Countries: their Weight and Fineness, and their Intrinsic Value in English Money, with Facsimiles of the Coins.  
8vo, 1 vol. *Lond.*, 1863.

MILLIN (AUDIN LOUIS) et MILLINGEN (JACQUES). Histoire Métallique de Napoléon ou Recueil des Médailles et des Monnaies qui ont été frappées depuis la Première Campagne de l'Armée d'Italie jusqu'à la fin de son Règne.

Folio, 1 vol. *Paris*, 1854.

MUDIE (JAMES). Historical and Critical Account of a Series of National Medals.

4to, 1 vol. *Lond.*, 1820.MÜNZKUNDE (NEUESTE). Abbildung und Beschreibung der jetzt coursirenden Gold- und Silbermünzen.  
8vo, 2 vols. *Leips.*, 1853.

MURRAY (JOHN). The Truth of Revelation Demonstrated by an Appeal to existing Monuments, Sculptures, Gems, Coins, and Medals.

2nd ed. 8vo, 1 vol. *Lond.*, 1840.

## P.

POSTE (BEALE).

1. Britannie Researches. New Facts and Rectifications of Ancient British History.  
8vo, 1 vol. *Lond.*, 1853.2. Coins of Cunobeline and of the Ancient Britons.  
8vo, 1 vol. *Lond.*, 1853.PRINSEP (HENRY T.) Note on the Historical Results deducible from Recent Discoveries in Afghanistan.  
8vo, 1 vol. *Lond.*, 1844.

## R.

RUDING (ROGERS). Annals of the Coinage of Great Britain and its Dependencies, from the earliest period to the reign of Victoria.

3rd ed. 4to, 3 vols. *Lond.*, 1840.

## S.

SCHUBERT (General T. F. de). Monnaies Russes depuis le Czar Joan Wasiliewicz Grozny jusqu'à l'Empereur Alexandre II., 1547-1855.

8vo, 2 vols.; and Atlas, folio, 1 vol. *Leips.*, 1857.SERIALS. Bohn's Scientific Library. Humphreys (H. N.) Coin Collector's Manual.  
2 vols.

**SMITH (CHARLES ROACH).**

1. *Collectanea Antiqua: Etchings and Notices of Ancient Remains, Illustrative of the Habits, Customs, and History of Past Ages.*

8vo, 5 vols. *London*, 1848-61.

2. *Illustrations of Roman London.*

4to, 1 vol. *London*, 1859.**SMITH (HENRY ECROYD).** *Reliquiæ Isuriæ: Remains of the Roman Isurium (now Aldborough, near Boroughbridge, Yorkshire).* Illustrated.4to, 1 vol. *London*, 1832.**SMITH (WILLIAM, LL.D.)**

1. *Dictionary of Greek and Roman Biography and Mythology.*

8vo, 3 vols. *London*, 1849.

2. *Dictionary of Greek and Roman Antiquities.*

2nd ed. 8vo, 1 vol. *London*, 1853.

3. *Dictionary of Greek and Roman Geography.* 8vo, 2 vols. *London*, 1854-61.

4. *Dictionary of the Bible, comprising its Antiquities, Biography, Geography, and Natural History.*

8vo, 2 vols. *London*, 1860.**SOCIETIES.** *Archæological.*

1. *Archæologia (The).* Miscellaneous Tracts relating to Antiquity, published by the Royal Society of Antiquaries of London.

4to, 40 vols. *London*, 1804-60.

2. *Archæologia Eliana.* Miscellaneous Tracts relating to Antiquity, published by the Society of Antiquaries of Newcastle-upon-Tyne.

4to, 4 vols.; 8vo, 5 vols. *Newcastle-upon-Tyne*, 1822-61.

3. *Archæologia Cambrensis: A Record of the Antiquities of Wales and its Marches, and the Journal of the Cambrian Archæological Association.*

8vo, 18 vols. *London*, 1846-62.

4. *Archæologia Scotica.* Transactions of the Society of Antiquaries of Scotland.

4to, 4 vols. *Edin.*, 1792-1831.

5. *Archæological Institute of Great Britain and Ireland.* *Memoirs of.*

8vo, 2 vols. *London*, 1851-53.(I.) *History and Antiquities of Wiltshire and Salisbury.*(II.) *History and Antiquities of Bristol and the Western Counties.*

6. *Archæological Irish Society.* Publications of the.

4to, 15 vols. *Dublin*, 1841-51.

7. *Archæological Journal*, published under the direction of the British Archæological Association.

8vo, 18 vols. *London*, 1845-62.

8. *Archæological Society of Kilkenny.*

8vo, 6 vols. *Dublin*, 1853-61.

9. *Archæology.* *Ulster Journal of.*

4to, 8 vols. *Belfast*, 1853-60.

10. *Archéologie de la France.* *Annales Archéologiques dirigées par Didron Ainé.*

4to, 19 vols. *Paris*, 1844-59.

11. *Asiatic Society (The Royal) of Great Britain and Ireland.*

(I.) *Transactions of.* 4to, 3 vols. *London*, 1827-35;(II.) *Journal of.* Folio, 1 vol.; 8vo, 16 vols. *London*, 1834-56.

12. *Numismatic Society.* *Chronicle and Journal of the.*

8vo, 24 vols. *London*, 1836-62.**W.**

**WILSON (HORACE HAYMAN).** *Arriana Antiqua: a Descriptive Account of the Antiquities and Coins of Afghanistan; with a Memoir on the Buildings called Topes, by C. Masson.*

4to, 1 vol. *London*, 1841.

**WRIGHT (T.)** *Archæological Album; or, Museum of National Antiquities.* Edited by T. Wright; with Illustrations by F. W. Fairholt.

4to, 1 vol. *London*, 1845.

# Coins, Medals, Signets, Seals, and Impressions of Seals.

PRESENTED TO THE TRUSTEES BY VARIOUS DONORS.

## AMERICA, NORTH.

### UNITED STATES.

#### *Silver.*

- 2 dimes.
- 1 half dime.
- 1 twenty-five cents.
- 1 ten cents.
- 1 five cents.
- 1 three cents.

#### *Copper.*

- 2 cents, 1848, 1851.

### WEST INDIES.

- 3 silver bits.

## AMERICA, SOUTH.

#### *Silver.*

- 1 five reals; Repub. Argent., 1846.
- 1 real; Repub. New Granada.
- 1 two reals; Repub. Peru.

#### *Copper.*

- 4 forty cents; Brazil.
- 1 med. cent; Chili, 1843.
- 1 forty cents; Uruguay, 1844.

## BELGIUM.

#### *Silver.*

- 1 half franc, 1838.

#### *Copper.*

- 1 five cents.

#### *White metal.*

- 2 ten cents.

## BRAZIL.

- 3 copper, 1767, 1823.

## CHINA.

- 31 brass, perforated.

## DENMARK.

#### *Silver.*

- 1 sixteen skilling, 1858.

#### *Base metal.*

- 1 four skilling.
- 2 one and a quarter skilling.
- 1 one skilling.

## EAST INDIES.

### EAST INDIA COMPANY.

#### *Silver.*

- 2 two annas.

#### *Copper.*

- 1 half pice.
- 5 half cents, 1845.
- 3 quarter cents, 1845.
- 1 five cash.
- 1 half anna.
- 1 (4).

### NATIVE COINS.

- 11 silver.
- 4 copper.

## ENGLAND.

### ANGLO-SAXON.

- 1 sceatta, Ethilred.
- 1 " Northumbrian.

### EDWARD II.

#### *Silver.*

- 2 shillings.

### EDWARD III.

#### *Silver.*

- 3 groats, slightly different.

### EDWARD IV.

#### *Silver.*

- 1 shilling.
- 2 groats.

ENGLAND (*continued*)—

EDWARD VI.

*Silver.*

- 3 shillings.
- 1 sixpence.

MARY.

*Silver.*

- 1 sixpence.

ELIZABETH.

*Silver.*

- 1 two-shilling piece.
- 4 shillings, 1561, &c.
- 5 sixpences, 1564-94.
- 1 two-penny piece.
- 1 penny piece.
- 1 three-farthing piece.

JAMES I.

*Silver.*

- 2 shillings.
- 2 sixpences, 1624, &c.

CHARLES I.

*Silver.*

- 2 shillings, 1625.
- 1 twopence.

*Copper.*

- 1 brass coin.
- 1 copper mite.

CHARLES II.

*Silver.*

- 2 crowns, 1672, 1676.
- 1 groat, 1679.
- 2 threepences, N.D.
- 2 twopences, 1679.
- 2 pennies, 1676, 1678.

*Copper.*

- 3 farthings, 1674, 1675.

JAMES II.

*Silver.*

- 1 sixpence, 1686.
- 2 threepences, 1686, 1687.
- 1 twopence, 1687.
- 1 penny.

WILLIAM AND MARY.

*Silver.*

- 1 halfcrown, 1689.
- 1 shilling, 1693.

WILLIAM III.

*Silver.*

- 1 crown, 1690.
- 2 sixpences, 1696.
- 1 twopence, 1701.

ENGLAND (*continued*)—*Copper.*

- 2 pennies.
- 1 halfpenny, 1697.
- 2 farthings, 1699, 1702.

ANNE.

*Silver.*

- 3 halfcrowns, 1707, 1708, 1710.
- 2 shillings, 1702, 1711.
- 1 threepence, 1709.

GEORGE I.

*Silver.*

- 2 shillings, 1718, 1723.

*Copper.*

- 1 farthing, 1719.

GEORGE II.

*Silver.*

- 2 halfcrowns, 1745, 1750.
- 3 shillings, 1745-58.
- 2 sixpences, 1758.
- 1 penny, 1750.

*Copper.*

- 1 penny.
- 7 halfpennies, 1720, &c.
- 8 farthings, 1739, 1770.

GEORGE III.

*Gold.*

- 1 guinea, 1777.

*Silver.*

- 3 shillings, 1787.
- 1 sixpence, 1787.
- 1 fourpence, 1786.
- 3 threepences, 1762, 1800.
- 7 pennies, 1766, 1820.

*Copper.*

- 2 double pennies, 1797.
- 1 penny.
- 6 halfpennies, 1773, 1805, &c.
- 4 farthings, 1773, &c.

GEORGE IV.

*Gold.*

- 1 double sovereign, 1823.

*Silver.*

- 2 twopences, 1822.
- 2 pennies, 1822, 1827.

*Copper.*

- 2 farthings, 1826.

WILLIAM IV.

*Silver.*

- 1 fourpence.
- 1 twopence, 1831.

ENGLAND (*continued*)—*Copper.*

- 1 penny, 1834.
- 1 halfpenny, 1831.

## VICTORIA.

*Silver.*

- 1 crown, 1847.
- 1 three halfpence, 1843.

*Copper.*

- 3 half farthings, 1842-44.

## DATE UNKNOWN.

- 9 silver.
- 14 copper.

## FRANCE.

*Silver.*

- 3 two francs, 1812-50.
- 4 francs, 1808-1848.
- 8 half francs, Louis XV., 1670-1846.

*Copper.*

- 3 two sous, Louis XVI.
- 1 ten cents, Nap. I.
- 2 five cents, 1856, 1855.
- 1 sou; Louis XVI., 1784.
- 1 son, ancient.

## GERMANY.

*Silver.*

- 1 dollar, Maria Theresa, 1780.
- 2 six kreuzer; Austria.
- 1 six kreuzer; Baden.
- 1 twelve kreuzer.
- 4 two and a half groschen.
- 15 one groschen.
- 3 half groschen; Prussia.
- 1 one-twelfth thaler; Hanover.
- 1 schilling; Hamburg.
- 1 schilling, 1738.
- 1 thaler; Prussia.
- 1 thaler; Reipnb. Norimb, 1759.
- 1 mark, 1762.

*Copper, Base Metal.*

- 19 kreuzers, &c.; Austrian.
- 4 six kreuzer.
- 4 three krenzer.
- 9 one kreuzer.
- 1 half kreuzer.
- 5 one pfennig.
- 2 two pfennig.

GERMANY (*continued*)—

- 1 six pfennige.
- 1 one-sixth thaler.
- 1 heller.

## GREECE.

*Silver.*

- 1 tetradrachm; Alexander.
- 1 tetradrachm; Rhodes, with head of Sappho.
- 1 didrachm; Corinth, Minerva; reverse, Pegasus.
- 1 triobolon; Arcadia.
- 1 triobolon; Pallene.
- 1 triobolon; Sicyon.

*Brass.*

- 5 tomi, &c.

## IONIAN ISLANDS.

- 2 copper mites.

## ITALY.

*Silver.*

- 2 liras; Napoleone, 1808, 1814.
- 2 liras; Car. Felix, 1826, 1827.
- 1 ten soldi; Napoleone, 1813.
- 1 five soldi; Napoleone, 1812.
- 2 carlinis; G. 10, 1846, 1855.
- 2 five bajocchi; Clement and Innocent.

*Copper.*

- 1 twenty baiocchi; Rome, 1860.
- 4 ten baiocchi; Rome, 1859-62.
- 1 five baiocchi; Rome, 1858.
- 1 three baiocchi; Rome, 1849.
- 1 one centesimo; Venice, 1849.
- 1 five centesimi; Venice, 1849.
- 1 three centesimi; Venice, 1849.
- 2 moneta picciola; Lomb. Ven., 1862.

## JAPAN.

*Silver.*

- 1 ichibu.
- 1 yih-shoo.

## NETHERLANDS.

*Silver.*

- 1 three guilder, 1764.
- 1 coin; Utrecht, N.D.
- 1 ten cents, 1849.
- 3 five cents, 1850-55.

*Copper.*

- 12 various.
- 1 small coin; Overijssel, 1762.
- 1 half stiver; Ind. Bat., 1825.



## PORTUGAL.

*Silver.*

- 1 five hundred reis.
- 1 eighty reis.

*Copper.*

- 1 reis.

## ROMAN.

*Silver.*

- 1 Faustina.
- 1 Gordianus.
- 1 Trebonianus Gallus.

*Brass.*

- 1 Julius Cæsar.
- 1 Cæsar Augustus.
- 1 Tiberius.
- 2 Nero.
- 1 Claudius Cæsar.
- 1 Trajanus.
- 2 Hadrianus.
- 2 Antoninus Pius.
- 1 Faustina.
- 2 Victorinus.
- 2 Tetricus, sen.
- 1 Tetricus, jun.
- 1 Licinius.

## RUSSIA.

*Gold.*

- 1 five rubles.

*Silver.*

- 1 poltina.
- 1 ruble.
- 1 twenty-five copecks.
- 2 twenty copecks.
- 3 fifteen copecks.
- 3 ten copecks.
- 1 five copecks.

*Copper.*

- 1 five copecks.
- 1 three copecks.
- 5 two copecks.
- 2 one copeck.
- 2 denga.
- 1 poluzski.

## SCOTLAND.

*Silver.*

- 1 crown; Mary and Henry Darnley, 1566.
- 1 crown; James VI., 1570.

## SPAIN.

*Gold.*

- 1 coin, Joanna et Carolus.

SPAIN (*continued*)—*Silver.*

- 1 pillar dollar, 1759.
- 5 two reals, 1711, 1807.
- 4 one real, 1732, 1777.

## SWEDEN.

*Silver.*

- 1 one-eighth; R. Sp., 1831.
- 1 thirty-second; R. S., 1853.
- 1 ten öre, 1859.

*Copper.*

- 4 two öre.
- 1 one öre.
- 4 one C.
- 1 two-thirds skilling.
- 1 daler, 1718.

## TURKEY.

- 2 silver.
- 6 copper.

## TOKENS.

## AUSTRALASIA.

- 35 copper, various.

## CANADA.

- 6 copper, various.

## ENGLAND.

- 226 copper; London and provincial.

## UNITED STATES.

- 1 New York, copper.

## PAPER MONEY.

- 1 assignat de x livres.
- 1 bill for threepence; Pennsylvania, April 10, 1777.
- 1 one dollar note; United States, July 11, 1862.
- 1 promissory note, five shillings; J. Hutchinson, Sydney, 181—.
- 1 promissory note, two shillings and sixpence; J. Johnson, Sydney, April 20, 1813.
- 1 promissory note, one shilling; Sydney, May 10, 1813.

## MEDALLIONS AND MEDALS.

## BRITISH.

Her Majesty the Queen.  
 Albert, H. R. H. Prince, 1851.  
 Princess Royal, in commemoration of her marriage.  
 Canning, Right Hon. George.  
 Charles II., the Restoration.  
 Cobden, Richard.  
 London Coal Exchange, Opening of.  
 London Exhibition, 1851, case containing five medals.  
 London Punch.  
 Melbourne Exhibition, 1855.  
 Nelson, Admiral.  
 Victoria, Kangaroo Office, Melbourne.  
 Victoria Exhibition Seal.  
 Victoria Exhibition Medal.  
 Wellington, Duke of, Funeral, 1852.

MEDALLIONS, &c. (*continued*)—

## FOREIGN.

Austria, Emperor of, Francis Joseph.  
 Balloon, Alexander Pauliwytsch.  
 Berliner Turn Fest.  
 Die Treue des Heeres, 1849.  
 Dirschau Festival.  
 Garibaldi, Giuseppe. \*  
 Head, male.  
 Head, female.  
 Henricus Haiti Rex., 1811.  
 Napoleon s'embarque à Rochefort, Juillet 8, 1815.  
 Napoleon and Victoria, 1856.  
 Peter the Great, Equestrian Statue of.  
 Wellington, Duke of; Hisp. et Lusit. restituit, 1811.

## SEALS.

Hercules, full length. | Female head.

# Impressions of Roman Coins.

ARRANGED CHRONOLOGICALLY.

- |                          |                               |                             |
|--------------------------|-------------------------------|-----------------------------|
| 1 Pompeius.              | 11 Lucius Verus.              | 3 Etruscilla.               |
| 2 Julius Caesar.         | 3 Lucilla.                    | 1 Herennius Etruscus.       |
| 16 Augustus.             | 32 Commodus.                  | 1 Hostilianus.              |
| 1 Augustus and Tiberius. | 2 Commodus and Verus.         | 6 Trebonianus Gallus.       |
| 1 Agrippa.               | 1 Commodus and Marcin.        | 5 Volusianus.               |
| 1 Livin.                 | 1 Commodus and Crispina.      | 1 Æmilianus.                |
| 5 Tiberius.              | 2 Crispina.                   | 4 Valerianus I.             |
| 5 Drusus, sen.           | 2 Pertinax.                   | 1 Valerianus and Gallienus. |
| 2 Drusus, jun.           | 1 Didius Julianus.            | 1 Mariniana.                |
| 1 Antonia.               | 1 Manlin Scantilla.           | 10 Gallienus.               |
| 1 Germanicus.            | 1 Didin Clara.                | 3 Cornelin Salonina.        |
| 4 Agrippina, sen.        | 1 Clodius Albinus.            | 3 Saloninus.                |
| 6 Caius Caligula.        | 5 Septimius Severus.          | 11 Postumus.                |
| 4 Claudius.              | 3 Julia Domna.                | 1 Claudius Gothicus.        |
| 1 Britannicus.           | 7 Caracalla.                  | 2 Aurelianus.               |
| 13 Nero.                 | 1 Plautilla.                  | 1 Florianus.                |
| 4 Galba.                 | 5 Geta.                       | 1 Probus.                   |
| 1 Otho.                  | 7 Macrinus.                   | 1 Numerianus.               |
| 7 Vitellius.             | 1 Dindumenianus.              | 1 Carinus.                  |
| 29 Vespasianus.          | 4 Elagabalus.                 | 3 Diocletianus.             |
| 1 Flavia Domitilla.      | 1 Julia Paula.                | 2 Maximianus I.             |
| 23 Titus.                | 1 Aquilia Severa.             | 3 Constantius I.            |
| 1 Julia.                 | 1 Annia Faustina.             | 1 Maximianus II.            |
| 24 Domitianus.           | 2 Julia Soaemias.             | 1 Licinius.                 |
| 2 Domitia.               | 1 Julia Maesa.                | 4 Constantinus Magnus.      |
| 9 Nerva.                 | 14 Severus Alexander.         | 2 Constantinus Magnus       |
| 32 Trajanns.             | 3 Severus Alexander and       | Urbs Roma.                  |
| 3 Plotina.               | Julia Mamaea.                 | 2 Constantinus Magnus       |
| 3 Marcinna.              | 3 Julia Mamaea.               | Constantinopolis.           |
| 2 Matidia.               | 2 Barbia Orbiana.             | 2 Constantinus II.          |
| 74 Hadrianus.            | 4 Maximianus I.               | 2 Constant.                 |
| 4 Sabina.                | 1 Paulina.                    | 1 Constantius II.           |
| 4 L. Ælius Caesar.       | 2 Maximus.                    | 2 Magnentius.               |
| 1 Antinous.              | 2 Gordianus Africanus I.      | 1 Decentius.                |
| 71 Antoninus Pius.       | 2 Gordianus Africanus II.     | 1 Constantius Gallus.       |
| 2 Antoninus Pius and     | 5 Balbinus.                   | 1 Julianus.                 |
| Marcus Aurelius.         | 3 Pupienus.                   | 2 Valens.                   |
| 1 Antoninus Pius and     | 10 Gordianus Pius III.        | 1 Gratianus.                |
| Faustina.                | 2 Tranquillina.               | 1 Honorius.                 |
| 19 Faustina I.           | 13 Philippus I.               | 1 Priscus Attalus.          |
| 29 Marcus Aurelius.      | 3 Otacilia Severa.            | 1 Zeno.                     |
| 8 Faustina II.           | 1 Otacilia, Philippus I., II. | 1 Isaac Angelus, Bulla of.  |
| 2 Annus Verus and        | 1 Philippus II.               | 3 Alexander.                |
| Commodus.                | 6 Trojanus Decius.            |                             |

# Impressions of Seals.

## GREAT SEALS OF ENGLAND.

1. Offa ; Paris, 757.
- 2, 3. Cainwolf, King of Mercia ; British Museum, 838.
4. Edgar ; Paris, 959.
- 5-8. Edward the Confessor; 1042, Paris; 1060, British Museum.
- 9-12. William I.; October 14th, 1066 ; Paris, 1085.
- 13, 14. William II. ; September 9th, 1089, Durham Cathedral.
- 15, 16. Henry I. ; August 1st, 1100, British Museum.
- 17, 18. Henry I. ; British Museum.
- 19, 20, 20A, 21, 22. Stephen ; December 2nd, 1135 ; Duc. Lane.
- 23-26. Henry II. ; October 25th, 1154 ; Devielle, Rouen ; Duc. Lane.
- 26A. Henry, titular king ; New Coll.
- 27-30. Richard I. ; July 9th, 1189.
- 31, 32. John ; April 6th, 1199 ; Winch. Coll.
- 33-38. Henry III. ; October 19th, 1216, St. John's College, Cambridge ; 1259, Canterbury Cathedral.
- 39, 40. Edward I. ; November 16th, 1272.
- 41, 42. Edward II. ; July 7th, 1307.
- 43, 44. Edward III. ; Seal A\* ; January 28th, 1327.
- 45, 46. Edward III. ; Seal B, 1327 ; first used October 4th.
- 47, 48. Edward III. ; Seal B, 1338 ; first used July 10th, 12 E. III.
- 49, 50. Edward III. ; Seal D, 1340 ; first used February 8th, 14 E. III.
- 51, 52. Edward III. ; Seal E, 1340 ; first used June 22nd, 14 E. III. ; St. John's College, Cambridge.
- 53, 54. Edward III. ; Seal F, 1340 ; first used December 1st, 14 E. III. ; Trinity Hall, Cambridge.
- 55, 56. Edward III. ; Seal G, 1360 ; first used May 14th, 14 E. III. ; Trinity Hall College, Cambridge.
- 57, 58. Edward III. ; Seal G No. 2, 1371 ; Norwich Corporation.
- 59, 60. Richard II. ; Seal F No. 2, 1377 ; Lincoln Cathedral.
- 61, 62. Richard II. ; Seal G No. 2, June 2nd ; New College, Oxon, 1377.
- 63, 64. Henry IV. ; Seal G No. 4, September 29th, 1399.
- 65, 66. Henry IV. ; Seal I, 1399.
- 67, 68. Henry V. ; Seal G No. 4, March 20th, 1412 ; Caius College.
- 69, 70. Henry V. ; Seal I ; Corpus Christi College, Cambridge.
- 71, 72. Henry VI. ; Seal G No. 4, August 31st, 1422 ; Corpus Christi College.
- 73, 74. Henry VI. ; Seal I, 1422 ; New College, Oxon.
- 75-78. Henry VI. ; Seal K, 1454 ; and after his restoration ; King's College, Cambridge.
- 79-80. Edward IV. ; Seal H, 1460 to March, 1470.
- 81, 82. Edward IV. ; Seal GG, 1460 to 1470.
- 83, 84. Edward IV. ; Seal L, 11 E. IV., to the end of his reign.
- 85, 86. Edward IV. ; Seal M, 11 E. IV., to the end of his reign.
- 87, 88. Edward V. ; Seal L, April 9th, 1483 ; Corpus Christi College.
- 89, 90. Richard III. ; Seal L No. 2, June 22nd, 1483.
- 91, 92. Henry VII. ; Seal MM, August 22nd, 1485.
- 93, 94. Henry VII. ; Seal N, 1485.
- 95, 96. Henry VIII. ; Seal MM, April 22nd, 1509 ; Trinity Hall College.
- 97, 98. Henry VIII. ; 1532 ; Caius College, Cambridge.
- 99-102. Henry VIII. ; Seal D, 1541 ; Caius College, Cambridge.
- 102A, 102A\*. Henry VIII. ; Golden Impression ; Dean and Chapter, Westminster.
- 103, 104. Edward VI. ; January 28th, 1546 ; New College, Oxon.
- 105, 106. Mary (Queen) ; July 6th, 1553 ; Corporation, Leicester.

## GREAT SEALS OF ENGLAND (continued)—

- 107, 108. Philip and Mary.  
 109–112. Elizabeth; November 17th, 1558;  
 Caius College, Cambridge; and 1571.  
 113, 114. James I.; March 24th, 1602.  
 115–122. Charles I.; 1625; March, 1627;  
 1640 and 1643.  
 123. The Commonwealth; 1648.  
 124. The Commonwealth; "In the first  
 year of freedom."  
 125. Oliver Cromwell; 1648.  
 126. Oliver Cromwell; 1651.  
 127. The Commonwealth; 1651.  
 128. The Commonwealth; "In the third  
 year of freedom."  
 129–130. Oliver Cromwell; 1651; William  
 Stradling, Bridgenorth.  
 131, 132. Richard Cromwell; 1651.  
 133–140. Charles II.; January 30th, 1648;  
 Pembroke College, Cambridge, 1648;  
 and 1653.  
 141, 142. James II.; February 6th, 1685.  
 143, 144. William and Mary; 1688; Cor-  
 poration, Saffron Walden.  
 146, 147. William III.; 1695; St. John's  
 College, Cambridge.  
 148–151. Anne; March 8th, 1702; Caius  
 College, Cambridge; after the union  
 with Scotland, 1707.  
 155, 156. George I.; August 1st, 1714.  
 157, 158. George II.; June 11th, 1727;  
 Cambridge Antiquarian Society.  
 159–162. George III.; October 25th, 1760;  
 Trinity College, Cambridge. Stolen,  
 and afterwards defaced; see pick  
 mark upon the seal.  
 163–165. George III.; 1780, 1792.  
 166. George III.; plaster cast, brought from  
 Holland.  
 167, 168. George IV.; matrix, 1820.  
 169, 170. William IV.; matrix, 1830.  
 171, 172. Victoria.

## ENGLISH QUEENS.

1. Matilda, Queen of Henry I.  
 2. Empress Mand.  
 3. Isabella, first Queen of John.  
 4, 5. Isabella, second Queen of John.  
 6, 7. Eleanor, Queen of Henry III.  
 8, 9, 10. Eleanor, Queen of Edward I.  
 11, 12. Margaret, second Queen of  
 Edward I.  
 13, 14. Isabella, Queen of Edward II.  
 15. Philippa, Queen of Edward III.  
 16. Isabella, Queen of Richard II.  
 17, 18. Elizabeth, Queen of Edward IV.  
 19. Catherine Parr, sixth Queen of Henry  
 VIII.  
 20. Elizabeth, Princess, afterwards Queen.  
 21, 22. Henrietta Maria, Queen of Chas. I.  
 23, 24. Catherine, Queen of Charles II.  
 25. Mary, Queen of James II.

## FROM THE BARONS' LETTER TO POPE BONIFACE VIII.

A.D. 1301; Chapter House, Westminster.

1. John, Earl of Surrey and Warren.  
 2. Thomas, Earl of Lancaster.  
 3. Mowthemer, Earl of Gloucester and  
 Hertford.  
 4. Bohun (Humphrey), Earl of Hereford  
 and Essex, and Constable of England.  
 5. Bigod (Roger), Earl of Norfolk, and  
 Lord Marshal of England.  
 6. Beauchamp (Guy), Earl of Warwick.  
 7. Fitz-Alan (Richard), Earl of Arundel.  
 8. Valence (Aymer de), Lord of Mon-  
 tinaico.  
 9. Lancaster (Henry de), Lord of Munc-  
 mue.  
 10. Hastings (John), Lord of Bergavenny.  
 11. Percy (Henry de), Lord of Topcliffe.  
 12. Mortimer (Edmund), Lord of Wigge-  
 more.  
 13. Fitz-Walter (Robert), Lord Wodeham.  
 14. St. John (John de), Lord of Haunak.  
 15. Vere (Hugh de), Lord of Swanescombe.  
 16. Bruce (William de), Lord of Gower.  
 17. Montalt (Robert de), Lord of Hawardyn.  
 18. Tateshall (Robert de), Lord of Buck-  
 ingham.  
 19. Grey (Reginald de), Lord of Ruthyn.  
 20. Grey (Henry de), Lord of Codnor.  
 21. Bardolph (Hugh de), Lord of Wir-  
 megaye.  
 22. Tonny (Robert de), Lord of Castro-  
 Matildis.  
 23. Roos (William de), Lord of Hamlake.  
 24. Clifford (Robert), Keeper of Appleby  
 Castle.  
 25. Malo-Lacu (Peter de), Lord of Mul-  
 greve.  
 26. Kyme (Philip), Lord.  
 28. Mohun (John de), Lord of Dunster.

## FROM THE BARONS' LETTER TO POPE BONIFACE VIII. (continued)—

29. St. Amand, (Almaric), Lord of Wydehay.
30. Zouche (Alan de), Lord of Ashby.
31. Ferrers (William de), Lord of Groby.
32. Verdon (Theobald de), Lord of Webbley.
33. Furnival (Thomas de), Lord of Sheffield.
34. Multon (Thomas de), Lord of Egremont.
35. Latimer (William de), Lord of Corby.
36. Berkely (Thomas), Lord.
37. Fitz-Warino (Fulke), Lord of Whittington.
38. Segrave (John), Lord.
39. Eyncourt (Edmund), Lord of Thurgarton.
40. Corbett (Peter), Lord of Caus.
41. Cantilupe (William), Lord of Ravenshorpe.
42. Beauchamp (John de), Lord of Hacho.
43. Mortimer (Roger de), Lord of Penketlyn.
44. Fitz-Reginald (John), Lord of Blakeny.
45. Neville (Ralph), Lord of Raby.
46. Fitz Alan (Brian), Lord of Bedale.
47. Marshall (William), Lord of Hengham.
48. Huntercombe (Walter), Lord.
49. Martin (William), Lord of Camescio.
50. Tyes (Henry de), Lord of Chilton.
51. Delawarr (Roger), Lord of Isfeld.
52. Ripariis (John de), Lord of Angre.
53. Lancaster (John de), Lord of Gisdale.
54. Fitz-Payne (Robert), Lord of Lanwor.
55. Tregoz (Henry), Lord of Goring.
56. Pipard (Ralph), Lord of Linford.
57. Fauconberg (Walter), Lord.
58. Le Strange (Roger), Lord of Ellesmere.
59. Le Strange (John), Lord of Knockyn.
60. Chaworth (Thomas), Lord of Norton.
61. Beauchamp (Walter), Lord Elcester.
62. Talbot (Richard), Lord of Eccleswall.
63. Bottetourte (John do), Lord of Mendisham.
65. Pointz (Hugh), Lord of Corimalet.
66. Welles (Adam), Lord.
67. Montague (Simon), Lord.
68. Sullee (John), Lord.
69. Moels (John), Lord of Caudebury.
70. Stafford (Edmund), Lord.
71. Lovel (John), Lord of Dacking.
72. Hastings (Edmund), Lord of Ineh Mahomo.
73. Fitz-William, Lord of Grimthorpe.
74. Scales (Robert), Lord of Newsolles.
75. Touchet (William), Lord of Levenhales.
77. Haivering (John), Lord of Grafton.
78. De la Wards (Robert), Lord of Albaula.
79. Segrave (Nicolas), Lord of Stowe.
80. Teyes (Walter), Lord of Stangrave.
82. Hache (Eustace), Lord.
83. Pecho (Gilbert), Lord of Corby.
84. Paynell (William), Lord of Fracington.
85. Knovill (Hugh), Lord of Blacminster.
86. Strange (Fulke), Lord of Cornham.
87. Pinkney (Henry), Lord of Weedon.
88. Hudleston (John), Lord of Aneys.
89. Huntingfield (Roger), Lord of Bradenham.
90. Fitz-Henry (Hugh), Lord of Ravensworth.
91. Breton (John), Lord of Sporie.
92. Carew (Nicholas), Lord of Molesford.
93. Roche (Thomas), Lord.
94. Money (Walter), Lord of Thornton.
95. Thweng (John, son of Marmaduke), Lord of Hordene.
96. Kingston (John), Lord.
97. Hastang (Robert), Lord of Desiree.
98. Grendon (Ralph), Lord.
99. Leyburne (William), Lord.
100. Greystock (John), Lord of Morpath.
101. Fitz-John (Matthew), Lord of Stokeham.
102. Meynhill (Nicholas), Lord of Wherleton.
103. Paynell (John), Lord of Otteley.

## SEALS OF THE PERCY FAMILY.

- 48, 49. Percy (William de).
50. Percy (Henry do), 1296.
- 51, 2. Percy (Henry), Lord of Topcliffe, 1301.
53. Percy (Robert de Melitus), 1319.
54. Beatrice, wife of Robert de Percy, 1317.
55. Percy (Agnes de).
56. Percy (Henry), 1333.
57. Percy (Henry de).
58. Percy (Henri), Seigneur de.
59. Percy (Henry), Earl of Northumberland, 10, R. II.
60. Percy (Thomas), 17, R. II.
- 61, 62. Percy (Henry), Earl of Northumberland, 1435.
- 63, 64. Percy (Henry), Earl of Northumberland, 19 II. VIII.
- 65, 66. Percy (Henry), Earl of Northumberland, 20 II. VIII.
67. Percy (Henry), Earl of Northumberland 26 II. VIII.
- 68, 69. Percy (Algernon), Earl of Northumberland and Lord Admiral.

## SEALS OF THE PLANTAGENETS.

- 94, 95. Plantagenet (Geoffrey), Earl of Anjou; M. Devielle, Rouen; 1127.
96. Plantagenet (Constance), wife of Geoffrey, and Duchess of Brittany.
- 97, 98. Plantagenet (Galfrida), Duke of Brittany and Earl of Richmond.
99. Plantagenet (John), Duke of Bedford, 1414.
100. Plantagenet (Richard Bourdeaux), Earl of Chester, 1377.
- 101, 102. Plantagenet (Edward), Earl of Chester, 1272.
103. Plantagenet (Lionel), Duke of Clarence, 1361.
104. Plantagenet (Thomas), Duke of Clarence, 1412.
- 105, 106. Plantagenet (Richard), Duke of Cornwall, 1226.
- 107, 108. Plantagenet (Richard), Earl of Cornwall, 1275.
111. Plantagenet (John Eltham), Duke of Cornwall, 1328.
112. Plantagenet (Henry), Duke of Cornwall, 1400.
113. Plantagenet (Henry), Lord of Monmouth and Earl of Derby, 1327.
114. Plantagenet (Henry), Earl of Derby, 1327.
- 115, 116. Plantagenet (Henry), Earl of Derby, 1395, 1396.
- 117, 118. Plantagenet (Thomas), Duke of Gloucester, R. II.
119. Plantagenet (Thomas), Duke of Gloucester, 1394.
- 120, 121. Plantagenet (Humphrey), Duke of Gloucester, 5 Henry VI.
122. Plantagenet (Richard), Duke of Gloucester, 1473.
123. Plantagenet (Woodstock, Edmund), Earl of Kent, 1324.
124. Plantagenet (Joan), Countess of Kent, 1437.
- 125, 126. Plantagenet (Edmund), Earl of Lancaster, 1267, 1279.
- 127, 128. Plantagenet (Thomas), Duke of Lancaster, 1295.
- 129, 130. Plantagenet (Thomas), Earl of Lancaster, 1301.
131. Plantagenet (Thomas), Earl of Lancaster, 1314.
132. Plantagenet (Henry), Earl of Lancaster, 1333.
133. Plantagenet (Henry de), son of Henry, Earl of Lancaster, 1345.
135. Plantagenet (Henry), Earl of Lancaster, 1347.
- 136, 137. Plantagenet (John Gaunt), Duke of Lancaster, 1379.
138. Plantagenet (Bullenbroke, Henry), Duke of Lancaster, 1379.
139. Plantagenet (Henry), Duke of Lancaster, 1356.
140. Plantagenet (John), Duke of Lancaster, 1365.
- 141, 142. Plantagenet (John), Earl of Morton.
- 143, 144. Plantagenet (Henry), Duke of Normandy, afterwards Henry II.
145. Plantagenet (John Gaunt), Earl of Richmond, 1360.
146. Plantagenet (Henry), Earl of Rutland, 1395.
147. Plantagenet (Margaret), Countess of Salisbury.
- 148, 149. Plantagenet (William), Earl of Surrey; and counter seal, 1202.
- 151, 152. Plantagenet (John), Earl of Surrey; and counter seal, 1301.
- 152, 153. The same, restored.
154. Plantagenet (John de Warren), Earl of Surrey, 1319.
155. Plantagenet (John de Warren), Earl of Surrey, 1338.
156. Langley (Edmund), Duke of York, 1396.
- 158, 159. Plantagenet (Edward), of Carnarvon, Prince of Wales, 1298.
- 160-67. Plantagenet (Edward), Prince of Wales, 1326, 1339.
- 169-71. Plantagenet (Edward), Prince of Wales, 1350.
172. Plantagenet (Henry), Prince of Wales.
173. Plantagenet (Edward), Duke of Somerset, 1448.
174. Plantagenet (Edward), Duke of Somerset and Lord High Admiral, 1527.

## COUNTIES (ENGLAND).

## BEDFORDSHIRE.

1. Bedford, Town.
3. " Mayor's.
- 5, 6. Bissemede, St. Mary's Priory.
- 19, 20. Newenham, St. Paul's Priory.

## BERKSHIRE.

1. Abingdon, Town.
5. " St. Mary's, John, Abbot.
15. Reading, Town.
20. Wallingford, Common.

## COUNTIES (ENGLAND), (continued)—

## BERKSHIRE (continued)—

24. Windsor, Borough.
25. " Castle.
26. " Mayor of.
27. " College.
28. " St. George's Chapel.

## BUCKINGHAMSHIRE.

2. Ankerwyke, St. Mary Magdalen Nunnery.
13. Bittlesden, Gifford, Abbot of.
29. Tykeford, St. Mary's Cell.

## CAMBRIDGESHIRE.

- 5, 6. Cambridge, Town.
9. " Mayoralty.
- 10, 11. " University.
- 12-14. " Chancellor's, 1580.
15. " Vice-Chancellor of.
16. " Caius College.
17. " Christ Coll., Master of.
- 18-20. " Clare Hall.
21. " Corpus Christi College.
22. " Emanuel College.
- 23-25. " Jesus College.
- 26-28. " St. John's College.
29. " St. Catherine's Hall.
30. " Master of.
- 31, 32. " King's College.
- 33, 34. " Magdalen College.
- 35-37. " Pembroke College.
38. " Master of.
- 39-41. " Queen's College.
- 43, 44. " Trinity Hall College.
45. " Master of.
46. " Stephen Gardiner.
47. " God's House.
48. " St. Mary's and Radegund's Nunnery.
53. " St. Michael's Hospital.
54. " Hall of the Annunciation.
55. " Vicar's Custodes.
- 60, 61. Ely, St. Peter's and St. Etheldreda's Cathedral.
- 74, 75. " Hugh Northwold.
77. " not named.
82. " Thomas, 1374.
90. " Francis.
93. " Archdeacon of.
100. Wisbeach, Town.

## CHESHIRE.

- 1, 2. County Palatine.
3. Boughton, St. Mary's Hospital.

## CHESHIRE (continued)—

5. Chester, Mayor's.
6. " Staple.
13. " Henry, Abbot St. Werberghs.
27. Congleton, Town.
29. Macclesfield, Borough of.
30. " Grammar school.
32. Stockport, Borough.

## CORNWALL.

1. Stannary.
2. Cockett, Henry, Prince of Wales.
4. Admiralty.
6. Bodmin, Town.
11. Launceston, St. Stephen's Priory.
14. " Town.
18. Loo, East town.
25. Saltash, Town.
28. Truro, St. Martin's Convent.
29. " Friars, Preachers.

## CUMBERLAND.

1. Carlisle, St. Mary's Cathedral.
- 2 A. " City.
14. " John Kite, 1520.
19. " Lanercost; St. Mary Magdalen's Monastery.

## DERBYSHIRE.

1. Ashburn, Free Grammar School.
19. Wirksworth "

## DEVONSHIRE.

1. Ashburton, Borough (old).
2. " " (not so old).
3. Barnstaple, Borough.
4. " Bridge.
12. Buckfastleigh, St. Mary's Abbey.
14. Bydeford, Town.
20. Dartmouth, Town.
22. " Seneschal.
28. Exeter, City.
29. " Mayor's.
30. " Staple.
32. " Cathedral (very old).
33. Another, nearly as old.
34. " about temp. H. III.
44. Exeter, Osbert, Bishop of, 1074.
46. " Robert Chichester, 1128.
- 50, 51. Exeter, John the Chanter, 1186.
52. " " small, 1106.
60. " Walter Stapleton, Lord Treasurer, 1307.
- 62, 63. " John Grandison, 1327.
67. " Edmund Lacy, 1420.



## COUNTIES (ENGLAND), (continued)—

DEVONSHIRE (*continued*)—

69. Exeter, Richard Redman, 1495.  
 72. " St. John's Hospital.  
 75. " Thomas Dean, Prior of St. James's.  
 81. " Vicar's College.  
 92, 93. Pitton. St. Mary's Priory.  
 99. Plymouth, Mayor's.  
 106. Tavistock, St. Mary's and St. Rumon's Abbey.  
 112. Torrington, Town.  
 114. Totnes, Town of.

## DORSETSHIRE.

4. Blandford, Town.  
 6. Bridport "  
 13, 14. Dorchester, Corporation.  
 15. " Mayor, Bailiffs, and Burgesses.  
 22. Grimstone and Yetminster Prebendary.  
 23. Lyme Regis, Town.  
 26. Poole, Town.  
 35. Shaftesbury, St. Mary's or St. Edward's Abbey.  
 46. Weymouth, Town.  
 48. Melcombe, "  
 53. " Admiralty.

## DURHAM.

1. Bernard Castle, Town.  
 2. Durham, City (in silver).  
 3, 4. " Cathedral Seal, St. Cuthbert, 680.  
 5. " Cathedral, an imitation in copper of St. Cuthbert's seal.  
 6, 7. " Cathedral, Christ and St. Mary.  
 8. " Cathedral, counter.  
 9. " William Carilefo, Lord Chief Justice, 1080.  
 10. " Ralf Flambard, Lord Treasurer, 1099.  
 11. " Walter Rufus, Lord Chancellor, 1128.  
 12. " William St. Barbara, 1143.  
 13. " Hugh Pudsey, 1154.  
 14. " Philip of Pictavia, 1197.  
 15. " " counter.  
 16. " Richard Marisco, Lord Chancellor, 1217.  
 18, 19. " Another and counter, 1217.  
 20, 21. " Richard Poore, 1227.  
 22, 23. " Nicholas Ferham, 1241.  
 24, 25. " Walter Kirkham, 1250.

DURHAM (*continued*)—

- 26, 27. Durham, Robert Stichel, 1260.  
 28. " Robert de Insula, 1274.  
 29, 30. " Anthony Beck, Patr. of Jerusalem, 1283.  
 31. " Large, 1306.  
 32, 33. " Richard Kellowe, 1311.  
 34. " Another.  
 35, 36. " Ludowick Beaumont, Bishop, 1317.  
 37. " Another.  
 38. " Robert Graystones, 1333.  
 39-42. " Richard Bury, Bishop, 1333.  
 43, 44. " Thomas Hatfield, Secretary, 1345.  
 45, 46. " Thomas Hatfield, 1345.  
 47, 48. " John Fordham, Lord Treasurer, 1381.  
 49, 50. " John Fordham.  
 51, 52. " Walter Skirlawe, 1388.  
 53-56. " Walter Skirlawe, 1388.  
 57. " Thomas Langley, Cardinal and Lord Chancellor, 1406.  
 58. " Another.  
 59, 60. " Thomas Langley, 1406.  
 61-63. " Robert Nevil, 1438.  
 64. " Lawrence Booth, Lord Chancellor, 1457.  
 65, 66. " William Dudley, 1476.  
 67, 68. " Sedes Vacantis.  
 69, 70. " Cuthbert Tunstal, Bishop, 1530.  
 71. " Cuthbert Tunstal, Bishop.  
 72. " Richard Barnes, 1577.  
 73. " Bertram Prior, 1189.  
 74. " Richard Claxton, Prior, 1283.  
 75. " John, Prior, 1310.  
 76. " John, Prior, 1345.  
 77. " Oliver, Prior.  
 78. " John Fosse, Prior, 1347.  
 79. " John, Archdeacon.  
 80. " William Ludn, Archdeacon.  
 81. " Stephen, Archdeacon, 1313.  
 82. " Thomas, Archdeacon, 1322.  
 83. " John, Archdeacon, 1335.  
 84. " William, Archdeacon.  
 85. " Vicars-General, 1351.  
 86. " Vicars-General, 1375.  
 87. " William, official seal.  
 88. " Church Leases, 1374.  
 89. " Church Leases, official seal.  
 90. " Sequestration seal, 1474.  
 91. " Sequestration seal.  
 92. " Commissary seal, 1312.  
 93. " Arnaldi, Treasurer, 1310.

## COUNTIES (ENGLAND), (continued)—

## DURHAM (continued)—

94. Durham, Rudulp Bertham, Dean.
95. " Chancellor.
- 96, 97. " St. Giles.
98. Gateshead, Borough.
99. " King James's Hospital.
- 100, 101. Hartlepool.
102. " Mayor's.
- 103, 104. Kypier, St. Giles' Hospital.
105. Lanchestre, Collegiate Church of.
106. Stockton.

## ESSEX.

11. Chick, Monastery of St. Peter and St. Paul.
- 17, 18. Colchester, Town.
19. " Bailiffs of.
30. " Guild of St. Helen's.
37. Hatfield Regis, Priory, St. Mary.
41. Maldon, Town.
42. " Priory.
51. Saffron Walden, Priory, St. Mary and St. James.
56. Thoby Priory, St. Mary and St. Leonard.
57. Tilsey Priory, St. Mary's.
61. Waltham Abbey, William, Abbot of.
62. " Reginald, Abbot of.

## GLOUCESTERSHIRE.

3. Bristol, Borough.
8. " Mayor's.
13. " St. Augustine Priory.
39. Gloucester, Friars Preachers of.
43. Hayles Abbey, St. Mary's and All Saints.
44. Lanthony Priory, St. Mary and St. John.

## HAMPSHIRE.

1. Alverstoke, Seal of the Men of.
25. Newton (Franchiseville), Town.
- 27, 28. Portsmouth, Town.
- 38, 39. Southampton, Town.
42. " Town.
50. " Staple.
55. " Prepositors.
67. Southwick Priory, St. Mary's, counter.
68. " St. Mary. John, Prior of.
- 70, 71. Twynham, Priory, or Christ Church.
74. " Town.
77. Winchester, Mayor's.
78. " Counter.
- 80-82. " Cathedral.

## HAMPSHIRE (continued)—

- 85, 86. Winchester, Richard Toelive, *alias* More, Bishop, 1174.
87. " Godfrey de Lucy, Bishop, 1189.
97. " College.

## HEREFORDSHIRE.

10. Eurus Herald, Priory, St. Michael's.
11. Hereford, City.
17. " Cathedral.
- 25, 26. " Richard de Swinesfeld, Bishop, 1282.
27. " Adam de Orleton, Bishop, 1217.

## HERTFORDSHIRE.

2. St. Alban's Abbey.
4. " Simon, Abbot of.
11. Hertford, Borough.

## HUNTINGDONSHIRE.

1. Godmanchester, Town.
- 2, 3. Huntingdon, Priory, St. Mary.
8. " Town.
12. St. Neot's Priory.

## KENT.

1. Aylesford, Whitefriars.
2. Bilsington, Priory, St. Mary.
- 3, 4, 5. Boxley, Abbey, St. Mary.
6. Bradsole, Abbey, St. Mary and St. Radigund's.
8. Bradsole, Abbey, Henry, Abbot.
9. Bromleigh, William de Wiklewood, Rector of.
- 10, 11. Canterbury, City.
12. " Private.
- 13, 14. " Mayor's.
15. " Staple.
16. " Chamberlain's.
17. " Eastern division of city.
18. " Anselm, Archbishop, 1093.
19. " Ralf, 1114.
20. " William Corbois, Archbishop, 1122.
21. " Theobald, Archbishop, 1138.
- 22, 23. " Thomas a'Becket, 1162.
24. " Richard, 1171.
- 25, 25A. " Hubert Walter, 1193.
- 26, 27. " Stephen Langton, 1206.
- 28, 29. " Richard Weatherhead, 1229.
- 30, 31. " Edmund, 1234.
- 32, 33. " Boniface of Savoy, 1244.

## COUNTIES (ENGLAND), (continued)—

## KENT (continued)—

- 34, 35. Canterbury, Robert Kilwarhy, 1272.  
 36, 37. " Johu Peckham, 1278.  
 38. " Robert Winchelsey, 1293.  
 39. " Simou Mepham, 1327.  
 40, 41. " Johu Stratford, 1333.  
 42. " John Offord.  
 43. " Thomas Bredewardin, 1349.  
 44. " Simon Ielip, 1349.  
 45. " Simon Langham, 1366.  
 46. " Simou Sudbury, 1375.  
 48, 49. " William Courtney, 1381.  
 50. " Thomas FitzAllen, 1396.  
 51. " Henry Chichley, 1414.  
 51A. " John Stafford, 1443.  
 52. " Thomas Bourchier, 1454.  
 53. " William Warham, 1504.  
 55, 57. " Thomas Craumer, 1533.  
 58. " William Laud, 1633.  
 59-61, } " { Cathedral, or Christ  
 63, 66, } " { Church.  
 to 69. }  
 70. " Prior of Christ Church, 1243.  
 71. " Roger, Prior of Christ Church, 1243.  
 72. " Nicolas, Prior of Christ Church.  
 73. " Henry, Prior of Christ Church.  
 74. " Robert Hathbrand, Prior of Christ Church, 1366.  
 75. " William, Prior of Christ Church, 1476.  
 76. " William, Prior of Christ Church, 1486.  
 77. " Bone seal, found in Cathedral tower.  
 78. " William Goldefore, Prior of Christ Church, 1281.  
 79. " Almoner of Christ Church.  
 80, 81. " Official seal of Christ Church.  
 82-89. " Priory, St. Augustine.  
 90, 91. " Robert, Prior, St. Augustine, 1243.  
 92, 93. " Roger, Abbot, 1243.  
 94. " Abbot, St. Augustine, 1244.  
 95. " " 1263.  
 96, 97. " Thomas, Abbot, St. Augustine.  
 98. " Treasurer of St. Augustine.  
 99-101. " Priory, St. George's.

## KENT (continued)—

102. Canterbury, Abbot of St. Gregory's, 1200.  
 103. " Hugh, Prior, St. Gregory's, 1263.  
 104. " Henry, Prior, St. Gregory's, 1277.  
 105. " Monastery, St. Sepulchre's.  
 106. " Augustine Friars.  
 107. " Minor Friars.  
 108, 109. " Eastbridge Hospital, 1328.  
 110, 111. " Jesus Hospital.  
 112, 113. " St. John's Hospital.  
 114. " Maynard, Spittel Hospital.  
 115. " St. Nicholas and St. Catherine Hospital.  
 116-119. " Poor Priests' Hospital.  
 120. " Aged Priests' Hospital.  
 121. " Dean of.  
 124. " Richard Clifford.  
 125. " John Head.  
 126. " Archbishop Court.  
 127. " Commissary-General.  
 128. " Commissary, Archbishopric.  
 129. " Henry Cooper.  
 130. " Commissary-General.  
 131. " Consistorial Court of.  
 132. " Curates' Office.  
 133. " Probate Commissioners, 1439.  
 134. " Prerogative Court of, 1555.  
 135, 136. " Prerogative Court of, 1563.  
 137, 138. " Vicars-General.  
 139, 140. Cliff, Rectory.  
 141. Cobham, College.  
 142-144. Cumbwell Priory, St. Mary Magdalen.  
 145, 146. Deal, Mayor's, 1699.  
 147-149. Dertford, Nunnery St. Mary, and Margaret.  
 150, 151. Dover, Town.  
 152-154. " Mayor's.  
 155. " Harbor.  
 156. " Castle, and Admiral of Cinque Ports.  
 157-160. " Monastery, St. Martin's.  
 161. " William, Dean of St. Martin, 1290.  
 162. " Richard, Prior, 1362.  
 163. " Robert, Prior.  
 164. " Hospital, St. Mary's or God's House.  
 165. " SIGILLVM ROBERTI DVNNI.

## COUNTIES (ENGLAND), (continued)—

## KENT (continued)—

- 166, 167. Faversham, Town.  
 168, 169. " Mayor's. "  
 170. " Port.  
 171-173. " Abbey, Jesus Christ.  
 174. " Currie, Abbot.  
 175. " Nicolas, Abbot.  
 176. " Peter, Abbot, 1200.  
 177. Folkstone, Town.  
 178. " Mayor's.  
 179. " Prior, St. Mary and St. Eanswith.  
 180. " Port.  
 181, 182. Fordwich, Barons'.  
 183. " Mayor's.  
 184. Hertaldown, Hospital, St. Nicholas.  
 185. Hythe, Town.  
 186. " Mayor's.  
 187. Langham, Priors.  
 187, 188. " (W.) Priory, St. Mary.  
 189-193. Leeds, Priory, St. Mary, and St. Nicholas.  
 194-196. Lesne (Westwood), Abbey, St. Mary and St. Thomas the Martyr.  
 197. " Privy seal.  
 198. " Mark, Abbot, 1309.  
 199. Lydd, Town.  
 200. " Bailiff's.  
 201. " Archbishop of Canterbury, seal of Jurisdiction.  
 202-204. Maidstone, Town.  
 205. " Mayor's.  
 206, 207. " College, All Saints.  
 208. Malling Priory, St. Mary.  
 209. Muttinden Priory, Holy Trinity.  
 210, 211. Ospringe Hospital, St. Mary's.  
 212. Ospringe, Rural Dean.  
 213, 214. Rochester, City.  
 215. " Mayor's.  
 216. " Admiralty.  
 217. " Fishery.  
 218. " Castle.  
 219. " Bridge.  
 220. Another, 1576.  
 221. Rochester, Walter, Bishop, 1147.  
 222. " Gundolph, Bishop, 1077.  
 223. " Gilbert Glanville, 1185.  
 224, 225. " Richard de Wendover, 1238.  
 226. " Richard de Wendover.  
 227. " Laurence de St. Martin, 1251.  
 228. " Walter de Merton, 1274.  
 229. " John Low, 1444.

## KENT (continued)—

230. Rochester, John Poynt, 1550.  
 231-233. " Cathedral, St. Andrew's.  
 234. " " for Receipts.  
 235. " Simon, Abbot of, 1200.  
 236. " Vicars-General.  
 237, 238. Romney, Town.  
 239. " New Town.  
 240, 241. " Mayor's.  
 242, 243. " Marsh.  
 244. Saltwood Church, Jurisdiction of.  
 245, 246. Sandwich, Town.  
 247, 248. " Mayor's.  
 249. " Comptroller of the Port.  
 250. " Hospital, St. John's.  
 251-253. " Hospital, St. Bartholomew's.  
 254. " Hospital, St. Mary's.  
 255. " Grammar School.  
 256. Seven Oaks, Elizabeth, Lady of.  
 257. " Grammar School.  
 258. Sheppy Nunnery, St. Mary's, and Sexburga.  
 259. Strode Hospital, St. Mary's.  
 260. Sutton Valence, Rural Dean.  
 261, 262. Tenterden, Town.  
 263, 264. " Mayor's.  
 265. Tunbridge Priory, St. Mary Magdalen.  
 266. Tunbridge Wells Grammar School.  
 266A. Wingham, Officialty of.  
 267. Wyo College, St. Gregory and St. Martin.  
 268. Dover, St. Martin dividing his cloak with the beggar. An iron die with a wood handle.

## LANCASHIRE.

1. Boulton, Corporation.  
 14. Liverpool, Borough.  
 14A. Lancaster Town.  
 16, 17. Preston, Town of.  
 20. Whalley, Abbey of St. Mary's.  
 22. Wigan, Borough.

## LEICESTERSHIRE.

3. Burton Lazar, St. Lazarus Hospital.  
 19-20. Leicester, St. Mary do Beatis Abbey.  
 31. " Trinity Hospital.  
 40. Ulvescroft, St. Mary's Priory.

## LINCOLNSHIRE.

- 2-6. Bardney, St. Peter's and St. Paul's Abbey.

## COUNTIES (ENGLAND), (continued)—

## LINCOLNSHIRE (continued)—

14. Boston, Borough of.
36. Grantham, Burgesses of.
61. Lincoln, City.
- 70, 71. " St. Mary's Cathedral.
77. " Alexander, 1123.
- 88, 89. " Richard Gravesend, 1258.
91. " John D'Akberby, 1300.
92. " Henry de Burghersh, 1320.
- 152, 153. Stamford, Borough.
154. " St. Michael's Priory.
165. Thorneholm, St. Mary's Priory.
166. Great Grimsby, Town.

## MIDDLESEX.

- 11, 12. London, City.
- 13, 14. " Lord Mayor.
14. " Another, found in France.
16. " Port of.
- 27, 28. " Fulco Basset, Bishop of, 1244.
34. " John de Chishul, Bishop of, 1273.
37. " Radulf Stratford, Bishop of, 1339.
49. " Edmund Bonner, Bishop of, 1540.
- 56-58. " St. Paul's Cathedral.
- 78-81. " St. Bartholomew's, Priory.
83. " St. Bartholomew's, Friar's.
84. " St. Mary Le Bone Church.
- 91-97, } { St. John's Priory,
100. } { Clerkenwell.
102. " Arnold Prior, St. John's.
108. " St. Mary's Priory.
115. " St. Helen's Priory.
123. " Temple Church.
125. " St. Thomas Chapel on Bridge.
139. " Crossed or Crutched Friars.
146. " St. Bartholomew's Hospital.
157. " St. Mary's Hospital, Cripplegate.
162. " St. Thomas Hospital.
164. " Bakers' Company.
165. " Chandlers' Company.
174. " Six Clerks' Office.
176. " Mint.
177. " Eastland or Spanish Merchants.

## MIDDLESEX (continued)—

179. Syon, St. Margaret Monastery, near Brentford.
- 187-189. Westminster, St. Peter's Abbey.
193. " St. Peter's Chapel.
202. " Exchequer.

## NORFOLK.

7. Bromholm, Priory.
15. Castle Rising, Trinity Hospital.
24. Horsham, Priory.
- 33, 35. Langley, Abbey.
- 36, 37. Lynn, Town.
- 41, 42. Norwich, Bailiffs.
- 50-53. " Cathedral.
111. Thetford, Town.
- 123, 124. Westacre, Priory.
130. Yarmouth, Mayor's.
131. " Friars, Preachers of.
- 132, 133. " Town.

## NORTHAMPTONSHIRE.

6. Chacombe, Priory.
8. Daventry, Town.
18. Northampton, Town.
19. " Mayor's.
20. " Staple.
- 31, 32. " St. James' Abbey.
33. " St. John's Hospital.
- 46, 47. Peterborough, Cathedral.
50. Peterborough, Thomas Dove, Bishop.
59. Sulby Abbey.

## NORTHUMBERLAND.

1. Alnwick, Town.
8. Brinkburn, Priory.
17. Northumberland, William Beversly, Archdeacon.
- 21, 22. Newcastle, Town.
23. " Mayor's.
26. " "
- 39, 40. Newminster, Abbey.

## NOTTINGHAMSHIRE.

9. Nottingham.
17. Newstead, Abbey.
33. Retford.
35. Newark.

## OXFORDSHIRE.

16. Osney Abbey, St. Mary.
17. Oxford, St. Frideswid.
- 18, 19. " Christ Church.
21. " Cavindite Friars.
24. " Chancellor, official.
25. " Chancellor of University.

## COUNTIES (ENGLAND), (continued)—

## OXFORDSHIRE (continued)—

26. Oxford, Mayor's.
27. " Proctor's.
28. " " of the University.
30. " Chancellor, University.
31. " All Souls College.
32. " Baliol College.
33. " Brazenose College.
34. " Brazenose College and Governors of Middleton School.
35. " Canterbury College.
37. " Cardinal's "
38. " Durham "
39. " King's "
40. " Lincoln "
41. " Magdalen "
- 42, 43. " Merton "
- 44, 45. " Oriel "
46. " Queen's "
47. " Stipeldon Hall "
48. " Winchester "
- 57, 58. Barford Town.

## SHROPSHIRE.

- 5, 6. Bridgenorth, Town.
7. " Friars, Preachers.
11. Haghmon Abbey.
16. Ludlow, Burgess.
21. Oswestry.
30. Shrewsbury, Linendrapers' Company.
33. Much Wenlock, Town.
34. Wenlock Convent.
- 36, 37. " St. Milburgh Monastery.

## SOMERSETSHIRE.

1. Athelney, Abbey.
2. " Benedict, Abbot of.
3. " Abbey.
6. Bath, Joceline, Bishop.
7. " "
9. " and Wells, Robert, Bishop.
18. " " Gilbert, Bishop, 1559.
19. " Cathedral.
23. " Town.
24. Bridgewater.
- 50, 51. Glastonbury, Abbey.
52. " St. John's Hospital.
53. Ilchester.
54. Ilminster, Grammar School.
67. Wells, Cathedral.
70. " John Godelle, Dean.
78. Yeovil.
- 124, 125. Wells, City seal.

## STAFFORDSHIRE.

11. Litchfield, Dean and Chapter.
20. Sandwell, Priory.

## STAFFORDSHIRE (continued)—

22. Stafford.
26. Tamworth.
27. Litchfield.

## SUFFOLK.

1. Beccles.
5. Bury St. Edmund's, Abbey.
- 6, 7. " Great.
10. " Abbey.
- 11, 12. " Sampson, Abbot.
21. Dunwich, Ethelwald, Bishop of.
26. " Town.
29. Eye.
32. Heringfleet, Priory.
33. Ipswich, Priory, St. Peter, and St. Paul.
- 38A, B. " Town.
68. Wangford, Hundred.

## SURREY.

- 1, 2. Bermondsey, Priory.
3. Chertsey, Abbey.
6. Croydon, Hospital.
7. Kingston upon Thames.
- 10, 11. Merton, Priory.
21. Southwark, St. Saviour's School.

## SUSSEX.

- 3, 4. Battle Abbey.
- 12, 13. Boxgrove, Abbey.
15. Chichester, Town.
16. " Cathedral.
22. " Robert, Bishop.
29. Hastings, New Priory, St. Trinity.
30. " Town.
- 30A. " Mayor's.
- 31, 32. Lewes, Priory.
33. Pevensey, Town.
34. " Port.
- 38, 39. Robertsbridge, Abbey.
43. Seale, Priory of St. Peter's.

## WARWICKSHIRE.

3. Birmingham, Town.
4. " Grammar School.
- 13, 14. Coventry, Priory.
18. " Richard, Bishop, 1161.
43. Knoll, Chapel.
44. " Guild, St. John Baptist.
58. Peculiar Jurisdiction, Stratford-on-Avon.
59. Warwick, St. Sepulchre.
65. " Town.
66. Sutton Coldfield.

## WESTMORELAND.

- 1, 2. Apploby.
6. Kendal.

## COUNTIES (ENGLAND), (continued)—

## WILTSHIRE.

4. Devizes.
- 8, 9. Heytesbury, Hospital.
16. Mayden Bradley Priory.
21. Salisbury, Mayor.
- 21A. " City.
31. " Weavers of.
42. Wilton, Nunnery.
45. " Town.

## WORCESTERSHIRE.

4. Evesham, Town.
- 7, 8. " Priory.

## YORKSHIRE.

- 4, 5. Beverley, Town and Burgesses.
- 27, 28. Cottingham, Priory.
- 45, 45A. Halifax, Grammar School.
51. Hemsworth, Holgate's Hospital.
54. Kingston upon Hull.
55. " Mayor's.
56. " Admiralty.
63. Kirkham, Priory.
- 68, 69. Leeds.
74. Middleham, Vicar.
85. Pocklington, Grammar School.

## YORKSHIRE (continued)—

- 86, 87, 89. Pontefract.
88. " St. John's Priory.
100. Sallay, Abbot.
105. Sheffield.
- 119, 120. York, City.
- 121, 122. " Town.
127. " Mayor's.
- 139, 140. " Walter, Archbishop, 1265.
- 148, 149. " John, Archbishop, 1352.
151. " Alexander Neville, 1373.
- 154, 155. " Henry, Archbishop, 1406.
156. " Another, 1425.
157. " William, Archbishop, 1453.
159. " Thomas, 1518.
- 163, 164. " Tobias Mathew, 1606.
175. " Robert, Dean, 1323.
184. " St. Peter's.
189. " St. Mary's Abbey.
190. " St. Mary's.
201. " St. Mary's and H. Angels College.
204. " St. Mary's Hospital, adjoining Fossgate.
207. " Trinity Hospital, Fossgate.

## WALES.

- 1, 2. Llewellyn, Prince of Wales.
- 3, 4. Owen Glendower, Great seal.
5. Another, Privy seal.

## BRECKNOCKSHIRE.

6. Brecknock, St. John's Priory.

## CARDIGANSHIRE.

7. Cardigan, W., Archdeacon.

## CARMARTHENSHIRE.

8. Carmarthen, Town.
9. " Staple.

## CARNARVONSHIRE.

10. Carnarvon, Town.
11. Bangor, Robert, Bishop, 1200.
12. " Anianus, Bishop, 1267.
13. " Caducan, Bishop, 1303.
14. " John, Abbot.

## DENBIGHSHIRE.

15. Denbigh, Burgesses.
- 65, 66. Rhuthyn.

## FLINTSHIRE.

16. St. Asaph, Griffith, Archdeacon.
17. " Consistorial Court.

## GLAMORGANSHIRE.

18. Cardiff, Custom House.
19. " Neath, Port.
20. " Garthbury, Port.
21. " Swansea, Port.
22. Cowbridge, Town.
23. Kidwelly, Town.
- 24, 25. Llandaff, Cathedral.
- 26, 27. " William, Bishop, 1185.
- 28, 29. " Henry, Bishop.
- 30, 31. " " 1196.
- 32, 33. " " "
- 34, 35. " William, Bishop, 1219.
- 36, 37. " Elias, Bishop, 1234.
38. " William, Bishop, 1244.
39. " Another, 1278.
40. " John, Bishop, 1323.
41. " Thomas, Bishop, 1399.
42. " Robert de Mure, Archdeacon, 1385.
- 43-45. Margan, Abbey.
46. " Abbot.
- 47, 47 A. Neath, Town.
48. " Abbot.
61. " Abbey.
49. Swansea, Corporation.
50. " Burgess.
- 51, 52. " St. Mary's.
53. " St. David's Hospital.

## WALES (continued)—

## MONTGOMERYSHIRE.

54. Ystrat Marchel, St. Mary's Abbey.

## PEMBROKESHIRE.

55. Pembroke, St. David's Cathedral.  
56. " St. David's, Henry, Bishop,  
1334.

## PEMBROKESHIRE (continued)—

57. Pembroke, St. David's, Adam, Bishop,  
1365.  
59. " St. David's, official, Bishoprick.  
60. Haverford, St. Mary and St. Thomas  
Priory.  
62. St. Bismael Priory.  
63, 64. Tenby, Town.

## GREAT SEALS OF SCOTLAND.

- |   |   |
|---|---|
| <p>1. Duncan ; 1094-98.<br/>2. Edgar ; 1098-1107.<br/>3, 4. Alexander I. ; 1107-24.<br/>5, 6. David I. ; Edinburgh Charter.<br/>7, 8. Malcolm IV. ; Pannure Charters,<br/>1153, 1165.<br/>9, 10. William I. ; 1165-1214 ; Melrose<br/>Tollerton.<br/>11, 12. Alexander II. ; 1214-49 ; Mel-<br/>rose Charters.<br/>13, 14. Alexander III. ; 1249-85 ; Mel-<br/>rose Charters.<br/>15, 16. Guardians of Scotland ;<sup>a</sup> 1286-92 ;<br/>Thomas Thomson.<br/>17, 18. John Baliol ; 1292-96 ; Gen.<br/>Reg. House.<br/>19, 20. Robert I (Bruce) ; 1306-29 ; Mel-<br/>rose Charters.<br/>21, 22. Robert I. ; 1230 ; Melrose Charters.<br/>23, 24. David II. ; 1239-1371 ; Melrose<br/>Charters.<br/>25, 26. David II.<br/>27, 28. Edward ; 1329-55 ; Chapter House,<br/>Westminster.<br/>29, 30. Robert II. ; 1371-90 ; Brit. Mus.<br/>31, 32. Robert III. ; Melrose Charters.</p> | <p>33, 34. Robert III. ; 1390-1406 ; Chapter<br/>House, Westminster.<br/>35, 36. James I. ; 1406-36 ; Lord Pan-<br/>mure.<br/>37, 38. James II. ; 1436-60 ; Morton<br/>Charters.<br/>39, 40. James III. ; 1460-88 ; Sir Wil-<br/>liam Gordon.<br/>41, 42. James IV. ; 1488-1513 ; Morton<br/>Charters.<br/>43, 44. James V. ; 1513-42 ; Chapter House,<br/>Westminster.<br/>45, 46. Mary ; 1542-67 ; Cosmo Innes.<br/>47, 48. Mary ; 1554 ; Morton Charters.<br/>49. Francis and Mary ; 1559.<br/>51, 52. Mary ; 1564 ; Morton Charters.<br/>53, 54. James VI. ; 1567, 1625 ; Morton<br/>Charters.<br/>55, 56. Charles I. ; 1625-49 ; Napier<br/>Charters.<br/>57, 58. Charles I. ; 1630 ; W. E. Ayton.<br/>59, 60, 60A. Oliver Cromwell ; 1653-58 ;<br/>Elibank Charters.<br/>61, 62. George I. ; 1714.<br/>62A. George II.<br/>63, 64. George II. ; 1727.</p> |
|---|---|

## PRIVY SEALS OF THE KINGS AND QUEENS OF SCOTLAND.

- |  |   |
|--|---|
| <p>66. Ermengard, Queen of William the Lion,<br/>1220.<br/>67, 68. Alexander III., 1260.<br/>69. John Baliol, 1302.<br/>70. Robert I., 1317.<br/>71. Signet of Robert I.<br/>72. David II., 1339.<br/>73. Baliol (Edward), 1350.<br/>74. Signet of Edward Baliol, 1350.<br/>75. Robert II., 1386.<br/>76. Euphemia, Queen of Robert II.,<br/>1375.</p> | <p>77. Robert III., 1390.<br/>78. James I., 1429.<br/>79. Joan Beaufort, Queen of James I.,<br/>1434.<br/>80. James II., 1429.<br/>81-83. Mary, Queen of James II.<br/>84, 85. James IV., 1506.<br/>86-88. Margaret, Queen of James IV.,<br/>1526.<br/>89-96. Mary Queen of Scots, 1564.<br/>97. James VI., 1588.<br/>98, 99. Anne, Queen of James VI., 1615.</p> |
|--|---|



## COUNTIES (SCOTLAND).

## ABERDEENSHIRE.

- 2A. Causes of Aberdeen.  
 3. Aberdeen, St. Mary's Abbey.  
 4, 5. " Dean and Chapter.  
 6, 7. " John, Bishop, 1220.  
 8. " Bishop.  
 9. " William Deyn, Bishop, 1345.  
 10. " Alexander Kinninmound, Bishop, 1354.  
 10A. " Gilbert Greenlaw, Bishop, 1398.  
 10B. " William, Bishop, 1484.  
 10D. " William, Bishop, 1532.  
 10E. " William, Bishop, 1546.  
 10F. " Adam, Bishop, 1635.  
 10G. Brechin, Chapter.  
 10G\*. Buck of Brechin, Chapter.  
 11. Aberdeen, Thomas, Dean.  
 12. " Hervey Rabeth, Dean, 1290.  
 13. " Adam Tyngyha, Dean, 1371.  
 14. " Henry, Abbot.  
 15. " College of St. Mary.  
 16. Deer, Adam, Abbot.  
 17, 18. Monymusk, Priory of St. Mary.

## ANGUSSHIRE.

19. Arbroath, Common seal of the Burgh.  
 20. " John Jameson, Commendator.  
 21, 22. " Abbey of St. Thomas the Martyr.  
 23. " Matthew, Monk.  
 24. Brechin, City.  
 24A. " Patrick, Bishop, 1354.  
 25. " John Hepbourn, Bishop, 1451.  
 25A. " George, Bishop, 1454.  
 25B. " John, Bishop, 1466.  
 25C. " William, 1500.  
 25D. " Alexander, 1566.  
 25E. " Andrew, Bishop, 1606.  
 25F. " Andrew, 1619.  
 25G. " David, 1619.  
 25H. " James, 1684.  
 25I. " Thomas, Official.  
 25K. " Official.  
 26. Coupar, Abbey, St. Mary's.  
 27. " Abbot's.  
 27A. " Donald, Abbot.  
 27B. " Monastery.  
 28. Dundee.  
 28A. " Martin, Bishop, 1352.  
 28B. " Robert, Bishop, 1473.  
 28C. " Arthur, 1675.

## AYRSHIRE.

- 29, 30. Kilwillington, Abbey, St. Mary.  
 30A. " Abbot's, 1360.

## BERWICKSHIRE.

31. Berwick, Mayor's.  
 32. " Guardians'.  
 33-35. " For Lands beyond the Tweed, temp. Edward III. and Henry IV.  
 35A. North Berwick, Town.  
 36. " St. Mary's Convent.  
 37. " Monastery, Holy Trinity.  
 38. " Friars Minor, St. Mary.  
 38A. St. Bothan's Priory.  
 39. Coldingham, Monastery, St. Mary.  
 40. Lauder, Official, for the Justiciary, 1442.  
 40A. " Official, for the Justiciary, 1511.  
 40B. Linlithgow, Priory.

## CAITHNESSHIRE.

- 41, 41A. Caithness, St. Mary.  
 41B. " John de Gamery, 1360.

## CLACKMANANSHIRE.

42. Cambuskenneth, Abbey, St. Mary.  
 43. " John, Abbot of St. Mary's.  
 43A. " Abbot.  
 43B. " Official, of the Abbot.  
 43C. " St. Mary's.

## CROMARTYSHIRE.

44. Cromarty, Cocket seal, and for Inverness.

## DUMFRIESHIRE.

- 44A. Lincluden, Provost.  
 44B. Dumfries, Town.

## EDINBURGHSHIRE.

- 45, 46. Edinburgh, Cocket.  
 47, 47A. " Burgesses, 1566.  
 48. " " for Causes, 1581.  
 48A, B. " Corporation, 1392.  
 48C. " Barony of Portsburgh.  
 48D. " St. Giles' Chapter.  
 49, 49A. " Holyrood, or St. Cross Monastery.  
 49B. " Holyrood, or St. Cross Monastery, 1461.  
 49C. " Holyrood, or St. Cross Monastery, 1298.  
 50. " Holyrood, or St. Cross Monastery, 1591.  
 51, 52. " Holyrood, Abbot's seal.

## COUNTIES (SCOTLAND), (continued)—

## EDINBURGHSIRE (continued)—

- 52A. Edinburgh, Holyrood, John, Abbot of.  
 53. " Vice Canonism of.  
 54. " Commendator, 1555.  
 55. " Holy Trinity.  
 56. " Chapter seal for Causes, 1637.  
 56A, B. " Holyrood, Abbot of, 1264.  
 57. " Friars Preachers, 1519.  
 58. " Trinity Collego.  
 59. " Register House, 1392.  
 60, 61. Newbottle, St. Mary's Monastery, 1358.  
 62. Another, 1386.  
 63. Another, 1371.  
 64. Newbottle, Abbot's, 1223.  
 65. " Counter seal of the Monastery.  
 66. " Patrick Tripany, Abbot, 1401.  
 67. " Thomas, Abbot, 1445.  
 67A. Seton (John), Provost, 1536.  
 68. Tweeddale Cross Church Hospital.  
 69. Court of Justiciary of the Forth.  
 260. Lasswade, John of Dalkeith, Vicar.

## FIFESHIRE.

- 70-72. St. Andrew's, Common City.  
 74. " Causes of City.  
 74A. " Robert, Bishop, 1152.  
 75. " Ernauldus, Bishop, 1159.  
 76, 77. " Richard, Bishop, 1159.  
 78, 79. " " 1163.  
 80. " Roger, Bishop elect, 1188.  
 81. " Roger, Bishop, 1188.  
 82, 83. " William Malvoisine, Bishop, 1202.  
 83A, 83B. " Gameline, Bishop, 1255.  
 84, 85. " William Fraser, Bishop, 1279.  
 86, 86A. " William Lamberton, Bishop, 1298.  
 87. " James Bennet, Bishop, 1328.  
 88. " William Hlandel, Bishop, 1341.  
 89. " Walter Trail, Bishop, 1385.  
 90. " Henry Wardlaw, Bishop, 1404.  
 91. " James Kennedy, Bishop, 1440.  
 92. " Another, 1456.  
 93. " Patrick Graham, Bishop, 1469.  
 93A. " William, Bishop, 1478.  
 94. " Will. Schives, Archbishop, 1480.

## FIFESHIRE (continued)—

95. St. Andrew's, James Stewart, Archbishop, 1499.  
 96. " Alexander Stewart, Archbishop, 1509.  
 97. " Andrew Foreman, Archbishop, 1518.  
 98, 98A. " James Bethune, Archbishop, 1522.  
 99. " David Bethune, Archbishop, 1544.  
 99A, B. } { David Cardinal Benton,  
 99C, D. } { Bishop, 1539.  
 100. " John Hamilton, Archbishop, 1546.  
 100A. " John, Bishop, 1548.  
 100B. " John Douglas, 1572.  
 100C. " George, Bishop, 1606.  
 101. " John Spottiswood, Archbishop, 1615.  
 102. " James Sharp, Archbishop, 1661.  
 103. " Official, of the Bishopric.  
 103A. " Official.  
 104-106. " Priory.  
 106A. " James, Commendator.  
 106C. " Friar Preachers.  
 106D. " Vicar-General.  
 107. " Priory.  
 108. " Henry, Abbot.  
 109. " John, Prior, 1178.  
 109A. " John, Prior, 1266.  
 110. " John Hepburn, Prior, 1504.  
 110A. " Ranulf, Archdeacon.  
 111. " Choristers, 1527.  
 112. " St. Saviour's Priory.  
 113. " Friar Preachers.  
 114. " " 1519.  
 115. " Black Friars, 1559.  
 116. " University.  
 117. " Walter Stewart, Rector of the University, 1514.  
 118. " St. Leonard's College, 1527.  
 118A. " St. Salvator's Collego.  
 118B, C. " St. Leonards.  
 119. " Cocket.  
 119A. " Counter.  
 120. Balmerino, St. Mary's Abbey.  
 120A, 120B. Cupar, in Fife.  
 121, 122, 122A. Dunfermline, Cocket.  
 122B. Dunfermline, Abbot.  
 123, 124. " Holy Trinity Monastery.  
 125. " Patrick, Abbot.  
 126. " Ralph, Abbot.

## COUNTIES (SCOTLAND), (continued)—

FIFESHIRE (*continued*)—

- 126A. Dunfermline, Incheolme, Abbot.  
 126B, 126C. " Monastery.  
 127. Inverkeithing, Cocket.  
 127A. Lindores, St Mary's Abbey.  
 127B. " Thomas, Abbot.

## FORFARSHIRE.

- 130C. Montrose, Friar Preachers.

## HADDINGTONSHIRE.

131. Dunbar Monastery.  
 132. Haddington, St. Mary's Monastery.  
 132A. " Chapter of the Abbey of  
       St. Mary.  
 132B. " Causes.

## INVERNESSHIRE.

133. Inverness, Cocket, and for Cromarty.  
 133A. " Friar Preachers.  
 133B, C. " Town.

## KIRKCUDBRIGHTSHIRE.

- 120C. Dundrennan, Abbot.  
 128. " Abbey.  
 129. Galloway, Thomas, Bishop, 1314.  
 130. Sweet Heart, St. Mary, Convent.  
       1559.  
 130B. Sweet Heart, Abbot of.

## LANARKSHIRE.

134. Blantyre (Will), Commendator, 1595.  
 135. Glasgow, Common.  
 136, 136A, 136B, 136C. Glasgow, Chapter.  
 136D. Glasgow, Official.  
 137, 138. " Cathedral, 1315.  
 139. " " Seal of Causes, 1581.  
 140. } " { Joceline, Bishop, 1174-99.  
 140A. } " {  
 141. " Florentius, Bishop elect,  
       1202.  
 142, 143. " Walter, Bishop, 1208-1233.  
 144. } " { Will. Bonnington, Bishop,  
 144A. } " { 1233.  
 145-147. " Robert Wisheart, Bishop,  
       1270.  
 147A. " Robert, Bishop, 1314.  
 148. " John Wisheart, Bishop,  
       1319.  
 149. " John Lindsay, Bishop, 1325.  
 150. " Walter Wardlaw, Bishop,  
       1368.  
 151. " Will. Lander, Bishop, 1408.  
 152. " Andrew Muirhead, Bishop,  
       1455.

LANARKSHIRE (*continued*)—

- 152A. Glasgow, John, Bishop, 1473.  
 152B. " Robert, Bishop, 1480.  
 152C. " " 1500.  
 153. } " { Gavin Dunbar, Bishop,  
 153A. } " { 1524.  
 154. } " { James Bethune, Bishop,  
 154A. } " { 1551.  
 154B. " James, Bishop, 1573.  
 154D, E. " Will, Bishop, 1585.  
 154F. " Andrew, Bishop, 1661.  
 155. " John Carriek, Chancellor,  
       1371.  
 156. " Simon, Archdeacon.  
 157. " Will, Dean.  
 158. " Robert Foreman, Dean.  
 159. " Friar Preachers, 1519.  
 160. " Lanark, Town.

## LINLITHGOWSHIRE.

161. Common, 1689.  
 162, 162A. Torphichen, Chapter.

## MORAYSHIRE.

- 130D. Forres.  
 163. Kynlos, Regality of.  
 164. " Monastery.  
 165. " Robert, Abbot.  
 166. " Thomas, Abbot.  
 167, 168. Moray Cathedral.  
 169, 170, 170A. Moray, Brice Douglas,  
       Bishop, 1203.  
 171, 171A. Moray, John Pilmore, Bishop,  
       1325.  
 171B. " Alexander, Bishop, 1362.  
 171C. " John, Bishop, 1437.  
 171D. " James, Bishop, 1460.  
 171E, 171F. " Andrew, Bishop, 1482.  
 171G. " Elgin, Bishop.  
 172. " Patrick Hepburn, Bishop,  
       1535.  
 173. " John Guthrie, Bishop,  
       1623.  
 174. Pluscardine, St. Andrew's Convent,  
       1453.  
 175. " Alexander, Prior.

## NAIRNSHIRE.

176. Nairn, Common, 1476.

## ORKNEYS.

- 176\*. Orkneys, Peter, Bishop, 1270.  
 176A. " Thomas, Bishop, 1422.  
 176B. " Robert, Bishop, 1540.  
 176C. " Andrew, Bishop, 1634.  
 176D. " Chapter of St. Magnus.

## COUNTIES (SCOTLAND), (continued)—

## PEEBLESHIRE.

176\*. Peebles, Official Seal of the Port.

176E. " Town.

## PERTHSHIRE.

126D. Inchmahome, Town.

177, 178. Abernethy, College.

178A. Culross, Town.

179. " St. Mary and St. Serf, Collegiate Church.

179A. " A Counter or Privy Seal of the Monastery.

180. Dunblane, Common.

180A. " Simon, Bishop, 1170.

180B, C. " Abraham, Bishop, 1214.

181. " Will., Bishop, 1290, 1307.

182. " James, Bishop, 1486.

183, 184. Dunkeld, Chapter.

184A. " Chapter.

185. " Commissioners, 1598.

186. " Richard, Bishop, 1200.

188A. " Matthew, Bishop, 1289.

188A. " John, Bishop, 1352.

188C. " Nielolae, Bishop, 1402.

188D. " Robert, Bishop, 1550.

189, 190. Inchaffery, St. John's Church.

190A. " Abbot.

192. Perth, Prior of the Preaching Friars, 1519.

193-195. Scone, St. Trinity and St. Michael's Church, 1590.

194A. " Abbot.

196. " Philip, Abbot.

197. " Patrick Hepburn, Commendator, 1536.

## RENFREWSHIRE.

198, 199. Paisley, Common.

200. " Abbot.

201. " James Hamilton, Master, 1603.

201A, 201B. " Chapter of St. James and Miran.

201C. " Robert, Abbot of St. James', &amp;c.

201D. Renfrew, Town.

## ROSSSHIRE.

202. Ross, Robert, Bishop, 1280, 1296.

202A, 202B. Ross, Alexander, Bishop, 1357.

202C. Ross, John, Bishop, 1485.

## ROXBURGHSHIRE.

203. Dryburgh, St. Mary's Abbey.

203A. " Roger, Abbot, 1220.

204. " Thomas, Abbot, 1551.

205, 206. " Abbot.

207. " John, Abbot, 1404.

208. " Abbot, 1500.

209. " James, Commendator.

210. Jedburgh, St. Mary's Abbey.

211. " John Horel, Abbot.

211A. " John, Abbot.

212. " Andrew, Commendator.

213, 214. Kelso, St. Mary's Abbey.

214A, B. " Monastery of St. Mary's.

215-117. " St. Mary's Abbey.

218. " Abbot.

219. " Henry, Abbot of St. Mary's, &amp;c.

219A. Lochleven, Abbot of St. Serf.

220, 221. Melrose, St. Mary's Monastery, 1499.

222, 223. " Abbot.

224. Reginald Ridpath, Monk.

225. Melrose, Henry, Abbot, 1446.

225A. " Andrew, Abbot, 1539.

226. " Cocket.

## SELKIRKSHIRE.

227. St. Mary's Monastery, 1426.

## STIRLINGSHIRE.

228, 229. Stirling, Common.

230. " Privy.

231. " St. Mary's Monastery.

## WIGTONSHIRE.

130A. Glenluce, Monastery.

## ISLE OF BUTE.

250, 251. Rothesay.

## ISLE OF MANN.

254, 255. Soder, Mark, Bishop, 1275.

256. " Andrew, Bishop, 1606.

257. " Robert, Bishop, 1671.

259. Landon, Ralph, Dean of.

261. Mollé, Will de Sprouston, Vicar.

## SCOTCH SEALS UNNAMED.

19, 22A, 25, 28A, 56B, 99, 148, 206.

## GREAT SEALS OF IRELAND.

1, 2. Oliver Cromwell.

3, 4. Charles II.

5, 6, 7. Anne.

8, 9. George III.

Seal of the Exchequer.

## GREAT SEALS OF FRANCE, SPAIN, ETC.

- |   |   |
|---|---|
| 1. Chilperic III., 716.   | 14, 15. Denis, King of Portugal, 1358.    |
| 2. Eudes.   | 16, 17. John of Ghent, Castillo and Leon. |
| 3. Charlemagne, 779.  | 18-21. Charles IV., Empereur of Germany,  |
| 4, 5. Louis VII.; the first time the Fleur-de-Lis appeared on the Great Seal. | 1378.                                     |
| 6, 7. St. Louis IX., 1226   | 22. George, King of Bohemia, 1464.        |
| 8, 9. Sancho IV., Spain, 1294.  | 23. Frederick William, March. Brandenb.   |
| 10, 11. Eric, Denmark, 1296.  | 24. Joseph II., Emperor of Germany,       |
| 12, 13. Ferdinand, Infant Castille and Leon, 1310.                            | 1767.                                     |
|   | 25, 26. Napoleon, Empereur des Français.  |

## QUEENS OF FRANCE, ETC.

- |   |  |
|---|--|
| 35. Jeanne, Countess of Thoulouse, 1260.    | 48. Isabella, Queen of Charles V., 1395. |
| 36, 37. Margaret, Countess of Valois, 1296. | 49. Blanche, Queen of Philip VI., 1371.  |
| 38, 39. Jeanne, Queen of Philip IV., 1300.  | 50. Renée d'Anjou, Duc. of Bar., 1429.   |
| 41. Clementina, Queen of Louis X., 1317.    | 51. Mary, Queen of Louis XII.            |
| 42, 43. Jeanne de Burgundy, 1335.           | 52. Jeanne, Queen of Navarre, 1284.      |
| 44. Jeanne, Duchess of Burgundy, 1340.      | 53. Blanche, Queen of Sicily, 1299.      |
| 45, 46. Jeanne, Queen of Philip XII.        | 54. Margaret, Queen of Sicily, 1292.     |
| 47. Jeanne, Queen of Charles V., 1366.      |  |

## ASSYRIAN SEALS.

56 Casts of Assyrian Seals.

## Electrotypes, Bronzes, &c.

---

Christ led forth; from the original by Albert Durer.	Lions (Two).
Christ bearing His Cross; from the original by Albert Durer.	Portrait in Relief, from the original by Jean Goujon.
Cuirass, Front and Back. Nieuwerkerke Collection.	Salver, Italian "Temperantia."
Dish, with Figure of a River God.	" Venetian.
Ewer, Venetian, from the Seulings Collection.	Shield (The Augsburg), from the original by G. Sigmann.
Head of Christ, from the original by Canova.	" Italian, from the original, attributed to Benvenuto Cellini.
Knocker (Door), Italian, 15th century.	Victorian Exhibition, Great Seal of, by Charles Summers.
" Venetian (original).	

### ELECTROTYPES (GILT).

Salver, with Scroll in relief.		Salver, Moorish.
--------------------------------	--	------------------

### PEWTER SILVERED AND PARCEL GILT.

Cellar (Salt), star shaped. Italian, cinque cento.	Saracenic Damascened Vase and Cover.
Plates (Embossed Pewter), 16th century (Three).	Tankard (Embossed), from the original by Francois Briot.
Saracenic Damascened Box.	Tazza (Silver Gilt). Italian, cinque cento.

## Glass.

---

Goblet (German), painted at Nuremberg.		Tazza, with Cupids on Goats.
--	--	------------------------------

### GLASS AND METAL.

Case Knife, Fork, and Spoon, Moorish pattern.

## Miscellaneous.

---

Apotheosis of Augustus, cameo, from the original, in the Imperial Library, Paris.

### Three Imitations Roman cameos.

- |   |  |
|---|--|
| 1. The Soulages chimney piece.  | 4. Boys in fictile ivory, in frame, after<br>Flemingo. |
| 2. Venetian firedogs.   | 5. The Virgin.   |
| 3. Tankard of fictile ivory (gilt), from the<br>original by B. Strauss. | 6. Cast of stone hammer found in N. Wales.             |
|   | 7. Cast of spear mould.                                |

### *Presented to the Trustees.*

A Group of Skeleton Flowers on a Pedestal, enclosed in a glass case. By Miss Charlotte Barry.

Ivory. Two specimens of Shot buried in, showing Diseased Structure. By Messrs. Bevington.

Jasper, Red, from the Goulburn. By Allan Hughan, Esq.

Marble, from Old London Bridge, with Pyramid in Roman brick.

Maw's Improved Electro-Machine. By Dr. Toynebee.

Nile, Key of. By Mrs. Airey.

Runic Stone. Facsimile of the American Runic Stone which in 1824 was found by the Greenlander, Felinut, on the island of Kingiktorsoote, in Baffin's Bay, under 72° 55' northern latitude, situated almost across off the Lancaster Sound. Inscription: "Erling Sighvatson and Biarne Thordson and Enride Oddson, Saturday previous to Gagnday (the 23rd April), erected these Varder (heaps of stone as token of the stay there) and grubbed the soil (or cut the inscription), 1135." By Charles Christian Rafn, Esq., Secretary of the Royal Society of Northern Antiquaries of Copenhagen.

Sarcophagi in Sienna marble, from Rome (Two). By Colonel Smith.

Scipio Cornelius, C., N., E., Tomb of, in Sienna marble. By Mrs. Barry.

Tympanum for Deafness. By Dr. Toynebee.

Vase, Algerian alabaster. By Neville Bagot, Esq.

White Elephant, Worsbipped by the Laös, north of Cochin China. By Count Scala.

## Introduction to the Objects of Ceramic Art.

Εἰ μοί δώσετε μισθόν, ἄλκω, ὦ κεραμῆες\*

KAMINOS H KEPAMIS.—HOMER.

If ye deal freely, O my fiery friends,  
As ye assure, I'll sing and serve your ends.  
Pallas, vouchsafe, thou here invoc'd access:  
Impose thy hand upon this forge and bless  
All cups these artists earn, so that they may  
Look black still with their depth; and every way  
Give all their vessels a most sacred sale.

PORC.

Or thus rendered by COWPER:—

Pay me my price, Potters! and I will sing.  
Attend, O Pallas! and, with lifted arm,  
Protect their oven: let the cups and all  
The sacred vessels blacken well, and, bak'd  
With good success, yield them both fair renown  
And profit.\*

It has been ascertained that kaolin,† a clay suitable for the manufacture of porcelain,‡ abounds in Victoria in quantities almost inexhaustible.

These vast stores continue to invite the application of capital and labor to an industry in effect but an expansion of the simple potter's art. That has already established itself, and produced excellent tiles, pipes, terra cotta, and earthenware of different kinds, which, at the International Exhibition of 1862, bore a favorable comparison with those made in other countries, and which ought to remunerate the producer, when the expenses and loss incident to the importation of articles so bulky and so fragile are taken into account.

\* These playful verses are found amongst the Epigrammata of Homer. It is said that certain potters, seeing Homer at a distance, and having heard much of his wisdom, called to him and promised to make him a present of some of their wares and of such other matters as they could afford if he would sing to them. Whereupon he improvised the twenty-three lines of this little poem.

† Kaolin and Petantæ are names in the Chinese language for felspathic granite rock, in different stages of decomposition. "Shekao" is a kind of gypsum, and "Haoche" a species of chalky stone, in appearance resembling soap. All are used in making different kinds of porcelain.

‡ The name is said to be derived from the Portuguese word *porcelana*, which signifies a marine shell, the *cowrie*, either because the lucid appearance of the interior is like that of the pottery or because it was imagined that the ware was composed of that material. Porcelana also means a little pig, a term also applied to a cup.



As the manufacture of the more delicate descriptions of porcelain employs for its perfection the economic resources of chemistry and science, and for its embellishment courts the assistance of the arts of sculpture and painting, it is obviously desirable that illustrations of the practical working of the manufacture, and also of the history of the art, should be assembled in a museum established for public instruction.

In many particulars the potter's art is full of interest. It is one of the earliest of those cultivated by every people which has emerged from the purely savage state. Holy writ abounds in direct and metaphorical allusions to it, which attest its antiquity.\* Its frail productions, incapable of resisting any rude treatment, are yet, when protected from accidental or premeditated injury, as imperishable as the hardest gems, and thus become invaluable records in aid of historical research. More enduring than many kinds of stone and than many metals,† which crumble to decay or corrode by the alternating influences of certain climates, which are defaced or overturned by the destroying hand of man or allowed to perish by his neglect, these, whether entire or in disconnected fragments, remain truthful witnesses of the domestic manners of people long since passed away, of the limits of empire, and (like the fossil remains of shells, plants, and animals) of the physical changes which the earth itself has undergone.

The sequence of the reigns of the Chinese Emperors and the succession of dynasties can be fixed by the marks upon ancient porcelain, which denote the distinguishing appellations assumed by the sovereigns on their accession to the throne.

The early and, for the period, adventurous navigation and extended commerce of that singularly inventive people is proved by the discovery of some of their pottery in Egyptian sepulchres.‡

By the like testimony we may verify the assertions respecting the grandeur and extent of the ancient Assyrian cities, which disparaging criticism has regarded as incredible; and note the resemblance in physiognomy and bodily structure between the former occupants of different regions and of those who inhabit them at this day.

The glazed brick or tile, inscribed with cuneiform characters or with symbolic hieroglyphs, confirms the description of the magnificence of Babylon. The curious

\* Job, ii. 8; Psalm, ii. 9; Isaiah, lxiv. 8, xlv. 9; Jeremiah, xviii. xix.; 1 Chron., iv. 23, gives an enumeration of the potters who dwelt amongst plants and hedges. Matt. xxvii. 10, informs us that the potter's field, near Jerusalem, was bought with the thirty pieces of silver returned by Judas into the treasury. At Athens, the quarter of the city inhabited by potters, was called "Ceramicus." Fictile vase painting was a distinct art. Numa founded a college of potters at Rome. Pliny, xxxv. 50; Juvenal, vi. 340. The most stupendous collection of old crockery extant is that of which the Monte Testaccio is composed; it forms a huge mound, dignified with the title of one of the hills of Rome, and stands outside the gate of S. Paolo, near the pyramid of Caius Cestius.

† In this like the monument of Horace—

Quod non imber edax, non Aquilo impotens  
Possit diruere, aut innumerabilis  
Annorum series et fuga temporum.

Odes, iii. 30, 3.

Chemical tests show that the coloring matter which forms the deep blue glaze of the Egyptian porcelain, probably 3,000 years old, is the oxide of cobalt, the knowledge of the use of which, lost for many centuries, has been revived within a comparatively recent period.

‡ Wilkinson's Ancient Egyptians, iii. 106.

similarity of the ornamental patterns—such as the honeysuckle, the Grecian fret, the Vitruvian scroll, found pervading Chinese, Buddhist, Grecian, Etruscan,\* Roman, and even Mexican pottery, and on the granite vessels of the Toltecs,† of the Mosquito shore—supports the reasonableness of the theory which derives them all from a common origin.

The cinerary urns and funeral vases and the domestic vessels‡ peculiar to the Greeks, placed in sepulchres by them, give evidence of a distinctive nationality preserved through many centuries, and even for a period which extends long after that people had lost a separate political existence. Atheneus, in his “*Deipnosophists*,” devotes a book (xi.) to the subject of drinking cups, and gives the names of 143 varieties, many of which were made by the potter. He says also that Lysippus, the statuary, wishing to gratify Cassander, conceived the ambition of inventing some peculiar kind of utensil in earthenware, on account of the extraordinary quantity of Macedonian wine exported from Cassandria. He accordingly took great pains with that study, and collecting a number of goblets of every imaginable fashion, and taking a portion of the pattern of each, he made one of his own design.

In the tumuli, barrows, or mounds scattered over the face of the earth, from the heart of Asia westward to Great Britain, and northward to Upsala in Sweden, found also on the continent of America, earthenware vessels have been discovered, which, in accordance with prevailing conformity in the rites of sepulture, contained milk, or oil, or wine, honey, or blood, fruits, or corn.§

The march of the Roman legions can be traced by the size, shape, and stamps on the bricks used in buildings erected by their industrious colonists, and by remains of utensils for domestic purposes or for ornament, found along the southern shores of the Mediterranean; from the province of Upper Egypt through the Asiatic possessions; from the Pillars of Hercules throughout Spain and Gaul to that point of Germany where the career of the eagles was arrested by Arminius, and to the furthest spot to which they were carried in the British islands.||

- \* Etruria! next beneath thy magic hands  
Glides the quick wheel, the plastic clay expands;  
Nerved with fine touch, thy fingers (as it turns)  
Mark the nice bounds of vases, ewers, and urns;  
Round each fair form in lines immortal trace  
Uncoined beauty and ideal grace.

DARWIN, *Veg. c. ii.*, l. 291.

† *Archæologia*, vol. v. 318. Humboldt, *Res. in Amer.* ii. 90.

‡ *ἀφύρτοι, σκεύη, λάμπαι, ζυγαῖαι, ἀρδέματα.*

§ Vide Virgil *Æn.* iii. 62, vi. 212, for the account of the obsequies in memory of Polydorus and of Misenus. Roman vessels, known as the catina, crater, cymba, lachrymatoria (to hold tears or perfumes), olla, obrendarium, ossuarium, patera, patella, simpulum, simpurium, testa, urna, unguentaria, and also coins, lamps, pieces of furniture, and ornaments of every variety, have been found in tombs. The celebrated Barberini, now better known as the Portland Vase, was found in a sarcophagus discovered about three miles from Rome, on the road to Frascati. The sarcophagus is in the Capitol, at Rome, and was for a time supposed to have contained the remains of Alexander Severus and Mamma, his mother. Its sides are covered with bas reliefs, admirably worked; the subjects are taken from “Homer’s *Iliad*.”

|| *Archæologia*, vol. v. 282; Claudian *de Bello Getico*, 416, in *Fr. Cons. Stilich.*, 247.

In like manner the progress of the Saracens and other conquering races may be mapped out in the old world, and of the Aztecs and Peruvians in the new ; while the original contour of the earth's surface, in places where mankind formerly congregated, can be ascertained by portions of pottery brought up from great depths, and the speculations of the geologist or historian have been assisted and corrected by the enquiries of the antiquarian addressed to ascertain the age of earthen vessels exhumed from the alluvial deposit of the Nile.\*

Independent, however, of such studies, a comprehensive collection of objects of the Ceramic Art has its marked beneficial and practical uses. It will serve to show for what purposes the clays which we possess are best adapted ; and as each specimen affords an instance of the kind of material used, the mode of preparation adopted, the national or characteristic style of ornament applied, each displays a variety of inventive ingenuity, manufacturing skill, and artistic taste in different stages of progressive improvement, ready for adoption or modification by our artificers.

The small collection at present in the Museum is composed chiefly of Donations. Mr. Dalgety, still connected in interest with this country, kindly placed One hundred pounds at the disposal of the Trustees in 1862. This sum was expended in procuring from Alderman Copeland an Illustrative Series of the mode of preparing the clay of Staffordshire, mixed with the several ingredients employed in the course of manufacture, together with types of some of the choice varieties of European porcelain. To these are added others, the gift of Mr. Childers ; and the excellent imitations of ancient Etruscan Vases, presented by Captain Clarke.

Copies of the Madonnas of Raphael and Murillo, the Flora of Titian, of the Judith of Riedel, acquired by purchase, show the degree of excellence to which this description of art manufacture has been carried at Munich.

A combination of the excellence of the mechanic's handicraft, and of the graceful elegance of the artist's taste in ornament, is shown in a few pieces, the joint labor of Wedgwood and Flaxman.

It is known that the sand used in some of Wedgwood's work was imported from Australia. May we not hope that, at no very distant future, men may be found in Victoria who may turn to as good account the material which lies unnoticed beneath our feet.†

For the information of those interested in the subject, a list of the works in the Library treating on pottery, and a chronological table of the discovery of the different kinds of ware, are given.

\* Lyell on the Antiquity of Man, cap. iii.

† This would be a happy verification of the prediction uttered more than one hundred years ago—

Perhaps thy art may track the circling world,  
Where'er thy Britain has her sails unfurl'd,  
While wond'ring China shall with envy see,  
And stoop to borrow her own arts from thee.

"Gentleman's Magazine," xxvii. 564.

## Chronological Table of Ceramic Art.

---

B.C.

2698. Pottery\* made in China.
2255. Chun the Emperor reigned, said to have been a potter before he was elevated to the throne; in this good fortune resembling Agathocles, King of Sicily, *a.c.* 316. *Dio. Sic. xix. 35.*
- 2130 or 2007. Babylon embellished with enamelled bricks, by Semiramis.
- 1900 to 1800. Egyptian potters in operation.
1500. Supposed invention of the Greek pottery.
1200. Potter's wheel,† probably in use in Greece.
1000. Pottery of this date at the least has been found in cities of Mexico, Yucatan, and Central America.
900. Potteries of Samos in operation.
507. Etruscan vases produced.
- 434 to 284. Græco-Etruscan vases.
418. Campanian vases made in Greece, Southern Italy, and Greek colonies.
- A.D.
150. Roman lustrous pottery made.
- 711 to 780. Arabian varnished pottery made by the Saracens in Spain.
1115. Majolica,‡ brought to Pisa from Majorca.
1154. Supposed first introduction into Europe of porcelain.§
1277. Porcelain tower erected near Nankin.
1300. Plumbiferous and stanniferous glazes made in Persia, Spain.
1415. Lucca della Robbia made enamelled ware at Florence.
1475. Ware made at Faenza.
- 1511 to 1540. Majolica made at Arezzo, Flaminio, Gubbio, Pesaro, Urbino.
1518. The Portuguese introduce porcelain largely into Europe by way of the Cape of Good Hope.
1540. Flemish stoneware.

\* Pottery is opaque, glazed or unglazed.

† The potter's wheel is mentioned by Homer, *Il. xviii. 600*, who flourished probably about *a.c.* 900; by Jeremiah, *xviii. 3*, who wrote about *a.c.* 600, and by Aristophanes, in the *Ecclesiazusæ*, brought on the stage *a.c.* 392. It has supplied a subject for illustration to Shakespeare, who makes Talbot say—  
"My thoughts are whirled like a potter's wheel."

First part of Henry VI., l. 5.

As well as to the son of Sirach, who compiled *Eccles.* From *xxxviii. 29, 30* it appears that lead was employed to produce a glaze about *a.c.* 200.

‡ Majolica is a soft paste covered with a metallic glaze or enamel, and opaque.

§ Porcelain is a hard paste covered with a vitreous glaze, and semi-transparent.

1544. Choice white paste ware made at Deruta. Faience\* was made at Nocera, Rimini, Forlì, Imola, Spello.
1547. Faience of Henry II., France.
- 1555 to 1600. Bernard Palissy made enamelled faience in France; faience made at Delft, in Holland.
- 1574 to 1631. Majolica made at Castel Durante.
1603. Faience of Nevers, France.
1695. French soft porcelain, St. Cloud.
1706. Böttcher's† first Saxony porcelain; 1710 to 1760, made at Meissen.
1720. Porcelain made at Vienna.
1725. Fino faience, with silice, made in England.
1736. Manufactory of Capo di Monte established at Naples by Charles III.
1741. Very fine soft porcelain, *pâte tendre*, made at Sevres.
1759. Manufactory established at El Buen Retiro by Charles III. of Naples, on his accession to the throne of Spain.
1763. Wedgwood made fine earthenware.
1770. Hard porcelain made at Sevres.
1800. Spode brought soft English porcelain to perfection. Introduction of phosphate of lime and boracic acid.
1830. Fine faience brought to perfection, Staffordshire.
1842. Invention of the ceramic statuary at Alderman Copeland's works, Stoke-upon-Trent, by Thomas Battam, F.S.A.

This was followed by imitations at several manufactories in the Staffordshire potteries, under the name of Parian, Carrara, &c.

\* Faience includes all glazed earthenware. The name is probably derived from Faenza, a town near Bologna.

† It is somewhat amusing to note that the application of the kaolin of Aue, in the Erzgebirge, to the manufacture of porcelain arose from Böttcher's complaining of the weight of his wig. On enquiry, he found that it had been powdered with "Schnorr's white earth," discovered A.D. 1715, used as a substitute for flour. This suggested the idea that the adulterating compound must be of mineral origin. It was tested, and the long desired material was found.

## Works on the Ceramic Art.

---

### A.

AKERMAN (JOHN YOUNG).

1. An Archaeological Index to Remains of Antiquity of the Celtic, Romano-British, and Anglo-Saxon Periods. 8vo, 1 vol. *Lond.*, 1847.
2. Remains of Pagan Saxondom. 4to, 1 vol. *Lond.*, 1855.

ALLIES (JAMES). Ancient British, Roman, and Saxon Antiquities, and Folk-lore of Worcestershire. 2nd ed. 8vo, 1 vol. *Lond.*, 1852.

ANTIQUARIAN and Architectural Year-Book. 8vo, 1 vol. *Lond.*, 1845.

### B.

BAJARDI (OTTAVIO ANTONIO). Antichità di Ercolano.

Folio, 3 vols. *Naples*, 1762-65.

BIRCH (SAMUEL). History of Ancient Pottery.

8vo, 2 vols. *Lond.*, 1858.

BOTTA (PAUL EMILE) and FLANDIN (EUGENE NAPOLEON).

Monuments de Ninive découverts et décrits par P. E. Botta, mesurés et dessinés par E. Flandin, publiés par ordre du Gouvernement.

Folio, 5 vols. *Paris*, 1849-50.

Tome I., II. Architecture et Sculpture.

" III., IV. Inscriptions.

" V. Texte.

BOTTA (PAUL EMILE). Letters on the Discoveries at Nineveh, with a Plan, Plates, and Inscriptions. 8vo, 1 vol. *Lond.*, 1850.

BRITISH MUSEUM. Catalogue of the Greek and Etruscan Vases in the British Museum. 8vo, 1 vol. *Lond.*, 1851.

BRONGNIART (ALEXANDRE). Traité des Arts Céramiques, corrigé et augmenté par Alphonse Salvétat. 2nd ed. 8vo, 2 vols.; and Atlas, 1 vol. *Paris*, 1854.

BUCKMAN (Prof.) and NEWMARCH (C. H.) Illustrations of the Remains of Roman Art in Cirencester. 4to, 1 vol. *Lond.*, 1850.

### E.

ENCYCLOPÆDIAS *passim*.

ENGLEFIELD (Sir HENRY). Vases from the Collection of. Drawn and Engraved by H. Moses. 4to, 1 vol. *Lond.*, 1848.

## EXHIBITION OF 1851, LONDON.

1. The Catalogue of the Great. 8vo, 4 vols. *Lond.*, 1851.
2. The Reports of the Juries. 8vo, 1 vol. *Lond.*, 1852.
3. Prospectuses of Exhibitors. 8vo, 16 vols. *Lond.*, 1851.
4. Lectures on the Results of the Great Exhibition of 1851. 12mo, 2 vols. *Lond.*, 1852.

EXHIBITION OF 1862, LONDON, *passim*.

## F.

FAUSSETT (BRYAN). *Inventorium Sepulchrale: an Account of Antiquities dug up at Gilton, Kingston, &c., in the County of Kent.* Edited by Charles Rosch Smith. 4to, 1 vol. *Lond.*, 1856.

## H.

## HAMILTON (Sir WILLIAM).

1. Collection of Engravings from Greek and Etruscan Vases. Published by W. Tischbein. Folio, 4 vols. *Naples*, 1791.
2. Outlines from Greek and Etruscan Vases. 1st ed. 4to, 1 vol. *Lond.*, 1804.
3. Another copy. 2nd ed. 8vo, 1 vol. *Lond.*, 1814.

## J.

JULIEN (STANISLAS). *Histoire et Fabrication de la Porcelaine Chinoise, Ouvrage traduit du Chinois, accompagné de Notes et d'Additions, par M. Alphonse Salvétat; et Augmenté d'un Mémoire sur la Porcelaine du Japon, traduit du Japonais, par Dr. Hoffmann.* 8vo, 1 vol. *Paris*, 1856.

## L.

## LAYARD (AUSTIN HENRY).

1. Nineveh and its Remains; with an Atlas of Plates. 3rd ed. 8vo, 2 vols.; folio, 1 vol. *Lond.*, 1849.
2. Discoveries in the Ruins of Nineveh and Babylon; with an Atlas of Plates. 8vo, 2 vols.; folio, 1 vol. *Lond.*, 1853.

LEE (JOHN EDWARD). *Dolinations of Roman Antiquities found at Caerleon and the Neighbourhood.* 4to, 1 vol. *Lond.*, 1845.

## M.

MACPHERSON (DUNCAN, M.D.) *Antiquities of Kertch, and Researches in the Cimmerian Bosphorus; with Remarks on the Ethnographical and Physical History of the Crimea.* 4to, 1 vol. *Lond.*, 1857.

MARRYAT (JOSEPH). *History of Pottery and Porcelain, Medieval and Modern.* 2nd ed. 8vo, 1 vol. *Lond.*, 1857.

- MONTFAUCON (BERNARD DE). *L'Antiquité Expliquée et Représentée en Figures.*  
Folio, 10 vols. *Paris*, 1724.
- MORLEY (HENRY). *Life of Bernard Palissy, the Potter.* 8vo, 2 vols. *Lond.*, 1852.

## N.

- NEVILLE (HON. RICHARD CORNWALLIS). *Saxon Obsequies Illustrated by Ornaments and Weapons discovered in a Cemetery near Little Wilbraham.*  
Folio, 1 vol. *Lond.*, 1852.

## P.

- PITT (W.) *History of Staffordshire.* 8vo, 1 vol. *Lond.*, 1817.

## R.

- ROBINSON (JOHN CHARLES). *Treasury of Ornamental Art.* 4to, 1 vol. *Lond.*, N.D.

## S.

- SERIALS. Bohn's Illustrated Library. 41. *Pottery, Guide to the knowledge of.*  
2 vols.

SMITH (CHARLES ROACH).

1. *Collectanea Antiqua: Etchings and Notices of Ancient Remains, Illustrative of the Habits, Customs, and History of Past Ages.*

8vo, 5 vols. *Lond.*, 1848-61.

2. *Illustrations of Roman London.*

4to, 1 vol. *Lond.*, 1859.

SMITH (HENRY ECROYD). *Reliquiæ Isurianæ.*

4to, 1 vol. *Lond.*, 1852.

SMITH (WILLIAM, LL.D.) *Dictionary of Greek and Roman Antiquities.*

2nd ed. 1 vol. *Lond.*, 1853.

SOCIETIES AND CLUBS. *Archæological and Historical.*

1. *Archæologia (The); or, Miscellaneous Tracts Relating to Antiquity.* Published by the Royal Society of Antiquaries of London.

4to, 40 vols. *Lond.*, 1804-60.

2. *Archæologia Æliana.* Tracts published by the Society of Antiquaries of Newcastle-upon-Tyne.

4to, 4 vols; 8vo, 5 vols. *Newcastle-upon-Tyne*, 1822-61.

3. *Archæologia Cambrensis: A Record of the Antiquities of Wales and its Marches, and the Journal of the Cambrian Archæological Association.*

8vo, 18 vols. *Lond.*, 1846-62.

4. *Archæologia Scotica.* Transactions of the Society of Antiquaries of Scotland.

4to, 4 vols. *Edin.*, 1792-1831.

5. *Archæological Institute of Great Britain and Ireland, Memoirs of.*

8vo, 2 vols. *Lond.*, 1852.

(I.) *History and Antiquities of Wiltshire and Salisbury.*

(II.) *History and Antiquities of Bristol and the Western Counties.*



## SOCIETIES AND CLUBS (continued)—

6. Archaeological Irish Society. Publications of the, from the Commencement in 1841 to its Amalgamation with the Celtic Society in 1853.  
4to, 15 vols. *Dublin*, 1841–51.
7. Archaeological Journal of the British Archaeological Association and Institute of Great Britain and Ireland.  
8vo, 18 vols. *Lond.*, 1845–62.
8. Annales Archéologiques dirigées par Didron.  
4to, 19 vols. *Paris*, 1844–59.
9. Asiatic Society (The Royal) of Great Britain and Ireland. *Journal of*.  
Folio, 1 vol.; 8vo, 19 vols. *Lond.*, 1834–62.

## U.

## URE (ANDREW, M.D.)

1. Dictionary of Arts, Manufactures, and Mines, containing a Clear Exposition of their Principles and Practice. 4th ed. 8vo, 2 vols. *Lond.*, 1853.
2. Another edition. Edited by Robert Hunt.  
5th ed. 8vo, 3 vols. *Lond.*, 1860.

## V.

## VAUX (WILLIAM SANDYS W.)

1. Nineveh and Persepolis: Historical Survey of Ancient Assyria and Persia, with Account of Recent Researches in those Countries.  
2nd ed. 8vo, 1 vol. *Lond.*, 1850.
2. Handbook to the Antiquities in the British Museum.  
8vo, 1 vol. *Lond.*, 1851.

## W.

## WELLBELOVED (CHARLES). Eburacum; or, York under the Romans.

8vo, 1 vol. *York*, 1842.

## WILKINSON (SIR JOHN GARDNER, D.C.L.) Manners and Customs of the Ancient Egyptians, including their Private Life, Government, Laws, Arts, Manufactures, Religion, and Early History, derived from a Comparison of the Paintings, Sculptures, and Monuments still Existing with the Accounts of Ancient Authors. Illustrated with Drawings of those Subjects.

8vo, 6 vols. *Lond.*, 1837–41.

## WRIGHT (THOMAS). Archaeological Album; or, Museum of National Antiquities. Edited by T. Wright; with Illustrations by F. W. Fairholt.

4to, 1 vol. *Lond.*, 1845.

## Illustrations of the Ceramic Art.

PRESENTED TO THE TRUSTEES BY FREDERICK GONNERMAN DALGETY, ESQ.

Materials, Colors, &c., used in the manufacture of China, Earthenware, and Ceramic Statuary, at  
Alderman W. T. Copeland's Works, Stoke-upon-Trent, Staffordshire.

- 1a. Ball of blue clay, from Dorsetshire
- 1b. Ball of blue clay, from Dorsetshire,  
sifted and cleaned.
2. China clay, from Cornwall.
- 3a. Limestone.
- 3b. Limestone, ground, and now called  
whiting.
- 4a. Cornish stone.
- 4b. Cornish stone, ground.
- 5a. Spanish feldspar.
- 5b. Spanish feldspar, ground.
- 5c. Spanish feldspar, calcined in china  
oven.
- 6a. Swedish feldspar.
- 6b. Swedish feldspar, ground.
- 7a. Gravesend flint.
- 7b. Gravesend flint, calcined and ground.
- 8a. Calcined bones.
- 8b. Calcined bones, ground.
9. Cullett, or pounded glass.
10. Borax.
11. Red lead.
12. White lead.
13. Buff body clay.
14. Rockingham, or red body clay.
15. Crown or earthenware body.
16. Best china body.
17. Statuary body.
18. Best earthenware glaze.
19. Common ware glaze.
- 19a or 27. China glaze.
- 20a. Earthenware plate bisque.
- 20b. Common ware, called cream color  
bisque.
- 21a. Earthenware plate, glost or glazed.
21. Cream color plate, glost or glazed.
22. Colors used in printing upon earthen-  
ware, comprising—
  - i. Yellow.
  - ii. Pink.
  - iii. Mazarine blue.
  - iv. Flowing blue.
  - v. Camilla blue, light.
  - vi. Saxon blue.
  - vii. Queen's color.
  - viii. Dark green, called lily green.
  - ix. Light green.
  - x. Dark brown.
  - xi. Albert brown.
  - xii. Light brown.
  - xiii. Raven black.
23. Copper plate engraved.
24. Processes of printing on earthenware,  
comprising—
  - i. Tissue paper, with print on it.
  - ii. Plate with print transferred.
  - iii. Plate with paper half washed off.
  - iv. Plate hardened to drive off oil.
  - v. Plate half dipped in glaze.
25. Tile with colored prints.

26. China plate hisque, and pierced by hand when in clay.
27. China glaze.
28. China plate glost.
29. Tile with enamelled color.
30. Tile with various stages of gilding.
31. Tile with painted flowers.
32. Plate, painted landscape and gilt.
33. Statuary figure, as taken out of mould when cast, and fired merely to keep it together to show how it is in the clay state.

34. Statuary figure, finished and fixed up with mounted pedestal.

#### Illustrations of ground-laying.

- Plate stencilled for panel.
- Plate oiled ready for dusting.
- Plate dusted with color.
- Plate with stencil washed off, ready for kiln.

#### SPECIMENS.

##### Roman.

- 1 Vase dug up near Dunmow, Essex.
- 2 Tiles, from Repton, Derbyshire.
- 3 Tiles, from Easton.

##### Etruscan.

- 2 Lamps, from Herculaneum; Greco-Italian.
- 2 Vases, Greece; Italian reproduction.
- Unburnt vase, with plates.

##### Spanish.

- 3 Tiles, from Seville.

##### Rhenish.

- Grey beard jug, brown stone.

##### Oriental.

- No. 1. Plate.
2. Plate Chinese.

##### Old Sevres.

- Pâte tendre, cup and saucer.

##### Furstenburgh.

- Ducal manufacture, 1750.
1. Plateau.
2. Figure.

##### Dresden.

1. Figure.
2. Cup and saucer.
- "Capo del monti" cup and saucer.

##### Berlin.

- Cup and cover, with saucer.

##### Vienna.

- Cup and saucer.

##### Early Staffordshire.

- Painted plate.
- Wedgwood varnished basket.
- Wedgwood varnished enamelled plate.

##### Holland.

- Delft shaving plate.
- Enamelled dish, A.D. 1500.

##### Early Wedgwood.

- Cup and saucer, jasper.

##### Modern.

- Two flower vases.

##### Spode.

- 1 Red and black vase and cover.
- 1 Jasper vase and cover.

##### Ionian.

- 3 Water bottles.

##### French.

- 1 Plate Watteau, enamelled and jewelled, style of early Sevres.

##### English.

- Cup and saucer, jewelled in mineral colors.
- Cup and saucer, egg shell, modern, gilt after Venetian style.
- Limoges Plateau.
- 2 Ice pails, as examples of flower painting.

## SPECIMENS (continued)—

English (*continued*)—

- 1 Large vase landscape and rose du Barry ground.
- 1 Vase and cover, dark green.
- 1 Covered cup and stand, turquoise.
- 2 Small vases, rose du Barry.
- 1 Stone jng.
- 1 Statuary figure "Sabrina," after Marshall.
- 1 Scent jar.
- 1 Rose plateau and cover, decorated in the style of Lucca del Robbia.

English (*continued*)—

- 1 Slab, mauve ditto.
- 1 Chelsea figure.
- 1 Pierced plate, white china.
- 1 Plate of gilt and painted flowers, two moulds in four pieces each.

## Foreign Plates.

- 1 Denmark.
- 2 China.
- 1 Prussian, Sauerhrukker.
- 1 Tureen, Wurtemburg.

Tiles, Tesserae, Encaustic, and Venetian. A series of. Presented to the Trustees by Messrs. Minton, Hollis, and Co.

5 Vases, after the Etruscan. | 14 Plates (Viennese). | Dish with cover (Viennese).  
Presented to the Trustees by Capt. Clarke, R.E.

Bust of Clytie, in Parian (reduction from the antique in the British Museum), with black pedestal. Presented to the Trustees by Alderman Copeland, of London.

Chocolate Girl. Painting on Porcelain. Presented to the Trustees by Alfred Taddy Thompson, Esq.

Aventurine. Four examples of, for brooches. Presented to the Trustees by Charles Bright, Esq.

## Illustrations of Painting on Porcelain, from Munich :—

1. Judith, after Riedel.

2. Flora, after Titian.

3. Madonna, after Murillo.

4. Madonna, after Raphael (the Bridge-water).

Terra cotta.

11 figures and one vase.

Salviati.

Calcedony vase.

Venice.

Calcedony cup and small bottle.

Vase, Venetian (imitation of marble).

## Miscellaneous.

---

### *Presented to the Trustees.*

- Book Chain, from St. Nicholas' Church.  
Chinese Ginseng, Piece of.  
Chinese Pagoda. By Capt. Mogensson, Ship *Dannevirke*.  
Egyptian Mummy Jar, containing Ashes of the Sacred Bird Ibis.  
Egyptian Mummy Legs (Two). By Lieut.-Col. Ross.  
Egyptian Scarabæus. By Mrs. Airey.  
Flint Celts (three), and two Flint Spear Heads, from Denmark. By Charles Christian Rafn, Esq.  
Lyre Bird. By Mrs. Daintree.  
New Zealand Worm Plant. By Joseph Hopkins, Esq.  
Tridacna Shells (two), from the Island of Batavia. By J. Peet, Esq.  
Skins: Five Sheets of Specimens of Sheep, Calf, and Horse, in different stages of manufacture. By Messrs. Bevington.  
Sword, Russian. By Miss Maund.  
Transparency, representing the Death of Mr. Beveridge, at Swan Hill, who was murdered by the Swan Hill Blacks, 1847. By Richard Sutcliffe, Esq.  
Casts of Fossil Animals (Five). By John Duerdin, Esq.  
Casts, Hemming's, Reduced from the Parthenon.

### MODELS.

- |                                    |  |   |
|------------------------------------|--|---|
| Dublin.                            |  | St. Paul's Island. By the Imperial Geo- |
| Jerusalem. By Henry Thompson, Esq. |  | graphical Society of Vienna.            |

### MEDALS.

- |   |  |                                 |
|---|--|---------------------------------|
| His Excellency Sir Henry Barkly.        |  | Victoria Offering to Britannia. |
| His Excellency Charles Joseph La Trobe. |  | Victoria Exhibition Seal.       |

## Introduction to the School of Design.

---

Thine in the dearest design of industry.

SHAKESPEARE.

---

THE establishment of a School of Design in connection with the Museum of Art has been for a long time in the contemplation of the Trustees.

In consequence of the pressure of demands for works of more immediate necessity, arising from the rapid occupation of a vast territory in a state of nature, the people of Victoria have hitherto been dependent to a considerable extent upon the artisans of Europe and elsewhere for many of the superior descriptions of furniture, for objects of house decoration, domestic ornament, and other matters which display the development of taste as applied to art manufacture.

Many of the grosser wants are now in a great measure supplied, it is time therefore to invite the skilled workmen (of whom so large and efficient a body exists amongst us), and also the young mechanic entering on the study and practice of his calling, to the means organised for their especial instruction and benefit.

None will more readily admit than they will that a knowledge of the rules of art, which lead to the combination of elegance and usefulness, can be best imparted by the presence of those agencies which convey at once to the mind of the artisan palpable ideas of the thing which he wants to fashion into shape; while his experience teaches him that a power of applying such knowledge with expedition and neatness can give to an object, composed of the commonest materials, an attractive style and character, and a positive value, exceeding those which ill-governed or misdirected labor expended on costly substances can earn for the producer.

By easy access to a comprehensive collection, illustrating the various branches of art on which he is employed, the man gifted with a quick eye, with a diligently schooled habit of observation, with a hand obedient to the direction of well-grounded judgment, will be saved much unprofitable toil.

Notions only faintly, irregularly, or grotesquely defined in his imagination may, by the correcting force of pure types and models, assume a form consistent and harmonious.

The assemblage of successful results, represented in casts, moulds, and illustrated works of art, must assist in economising the waste of inventive energy, and in regulating the deviations of untutored skill.

However, it is not in the ornamental manufactures alone that the influence of such a school will make itself felt. The alliance of this with all the branches of the graphic and plastic arts is so intimate, that what instructs the practitioner in one will inform the student in the others also; and as the relations of the artist and of those who acquire or take delight in his productions are reciprocal, it is obvious that the personal success of the individual must ultimately lead to the improvement and refinement in taste of the general public.

The Trustees have been materially assisted in their efforts by the generosity of Mr. Murphy, formerly a resident in Melbourne. In the year 1862 he presented to them for the use of this community a collection of casts and moulds, similar to those used in the South Kensington Museum; these were prepared by Mr. Brucciani, of Great Russell street, London, and it is due to him to mention that, on being informed that they were intended for public instruction in Victoria, he made a large reduction in the price usually charged for them, and he himself bore the expense of packing them for the voyage.

A list of books in the Library treating on the subject of Art and Design is subjoined.

# Collection of Models and Illustrations of Art

FOR THE SCHOOL OF DESIGN.

PRESENTED TO THE TRUSTEES BY JAMES MURPHY, ESQ.

## I.—CASTS OF STATUES.

Anatomical statue, by Houdon.	Gladiator, fighting.
Dancing Faun.	Hercules.
" girl, with wreath.	Venus de Medici.
Discobolus, of Myron.	" torso of.
" Nancydes.	

## II.—CASTS OF BUSTS AND MASKS.

Bust of Apollo.	Bust of Venus of Milo.
" Augustus, the young.	Mask of children of Niobe.
" Clytie.	" Juno.
" Diana, robing.	" Madonna.
" Diomedes.	" Moses.
" Moses.	

## III.—CASTS.

3 Anatomical arm, foot, leg.	1 Hand, male, clenched.
1 " " from nature.	1 " " stone, in.
2 Ears, large.	1 " " stick, with.
2 Ears, small.	1 " " throwing.
2 Eye and nose of Baccante.	1 " female, bracelet with.
1 " " Hadrian.	1 " " cushion, on.
2 " " Jupiter.	1 " " nature, from.
2 " " Laocoon.	2 Groups of hands, four.
1 Foot of Farnese Hercules.	2 " " female.
2 Feet.	9 Casts of hands and feet.
3 Hands, child's.	1 Leg, from nature.
1 " " with stick.	Nose and mouth of
1 " St. Peter.	Adonis Hadrian
1 " compasses, with.	Æsculapius Juno
1 " drawing.	Antinous Lucius Verus
1 " resting.	Caracalla Venus d'Arles.
1 " scroll, with.	



## IV.—CASTS OF ANIMALS.

- |                     |                             |
|---------------------|-----------------------------|
| 3 Anatomical.       | 1 Horse.                    |
| 1 Cow.              | 2 Horse's legs.             |
| 1 Dog.              | 1 Lion.                     |
| 2 Goats.            | 1 Lion's head, from Nature. |
| 2 Greyhound's legs. | 1 Lioness.                  |
| 1 Griffin.          | 1 Stag.                     |

## V.—CASTS AND GROUPS OF FRUIT, FLOWERS, SHELLS, AND LEAVES.

- |                  |                         |
|------------------|-------------------------|
| <b>Casts.</b>    | <b>Groups.</b>          |
| 3 Apples.        | 1 Apples, large.        |
| 1 Bean and leaf. | 1 Apples, small.        |
| 1 Citron.        | 1 Blackberries.         |
| 2 Dock leaf.     | 1 Fern, funeral.        |
| 1 Gourd bottle.  | Foliage, by Sansovino.  |
| 1 Gourd, giant.  | 1 Gourd rock.           |
| 1 Melon.         | 1 Grapes.               |
| 2 Oranges.       | 1 Lemon.                |
| 2 Pears.         | 1 Lily.                 |
| 1 Pine.          | 1 Pear.                 |
| 3 Pomegranates.  | 1 Plums.                |
| 1 Shaddock.      | 5 Shells.               |
| 1 Thistle leaf.  | 2 Stalks.               |
|                  | 1 Vine and branch.      |
|                  | 1 Vine and leaf.        |
|                  | 1 Vine and leaf, large. |

## VI.—BUILDING ORNAMENTS.

- |  |   |
|--|---|
| <b>Architraves.</b>                              | <b>Ornaments.</b>                                     |
| 3 From gate of Baptistry, Florence, by Ghiberti. | 1 Capital, Byzantine.                                 |
| 1 From gate of St. Denis.                        | 1 " Stone Church, Kent.                               |
| <b>Friezes.</b>                                  | 1 " Temple Church.                                    |
| 1 From Erechtheum, Athens.                       | 1 Finial, Lincoln Cathedral.                          |
| 2 " Ghiberti gate.                               | 4 Rosettes.   |
| 1 " Panathenaic.                                 | 1 Rosette, from antique.                              |
| 1 " Trajan's Forum.                              | 1 " from Breseia diamond.                             |
| <b>Mouldings.</b>                                | 2 " from Scipio's tomb of, small.                     |
| 1 From Erechtheum.                               | 1 " Trajan, scroll of.                                |
| 2 " St. Stephen's, Westminster.                  | <b>Scrolls.</b>                                       |
| 1 Temple of Mars Ultor, leaf.                    | 1 Florentine, with swan.                              |
| 1 Trajan's pillar, enriched.                     | 1 Iron.   |
| <b>Ornaments.</b>                                | 1 Lysicrates.   |
| 1 Acanthus leaf, from temple of Jupiter Stator.  | 1 Trajan Forum, from, large.                          |
| 1 " St. Eustache.                                | 1 " portion of.                                       |
| 1 " small.                                       | 1 Nest of scroll of pilasters, from the Villa Medici. |
| 1 " scroll.                                      | Spandril, from Stone Church, Kent.                    |
|  | Stele, or column tops.                                |

## VII.—PANELS.

- |                          |                       |
|--------------------------|-----------------------|
| 2 From Alhambra.         | 1 From Ghiberti Gate. |
| 1 " Bonn.                | 3 " Martincgo Tomb.   |
| 1 " Chateau d'Auot.      | 2 Small tracery.      |
| 1 Florentine, with swan. |                       |

## VIII.—FILASTERS.

1 From Alhambra.	2 From Madeleine.
1 " Bonn.	4 Portions from Madeleine.
4 " Florence.	1 Section from Madeleine.
6 " Louis XII. Tomb of.	1 " Villa Medici, Rome.
1 " Louis XV. Tomb of.	

## PRESENTED TO THE TRUSTEES BY HENRY SILVER AND CO.,

3 and 4, Bishopsgate Street Within, London.

## COLLECTION OF EBONITE.

1. Mass square of indiarubber ...	1	26. Pessary ...	2
2. Three pieces of imitation wood ...	3	27. Ebonite bottle ...	1
3. Corrugated buffer ring ...	1	28. Ebonite funnel ...	1
4. Round buffer ring ...	1	29. Small bore powder tube ...	1
5. Buffer and bearing springs ...	2	30. Cup ...	1
6. Indiarubber washer and rings ...	10	31. Two pistol handles ...	2
7. Indiarubber tubing ...	2	32. Rifle sight protectors ...	6
8. Sample of a piece of cellular mat ...	1	33. Hurst's rifle protectors ...	18
9. Canvas and rubber pieces ...	7	34. Electrical bell ...	1
10. Vulcanised indiarubber packing ...	4	35. Two pulley sheaves ...	2
11. Canvas and rubber rings ...	6	36. Penholder ...	1
12. Imperial bands (one card of) ...	10	37. Ebonite cases ...	3
13. Ebonite bracelet and chains (six boxes) ...	6	38. Cup ...	1
14. Ebonite union joint for pipe ...	1	39. Mahogany box, with saw-like instrument inside ...	1
15. Photographic bath, dipper, and tray ...	3	40. Doyley ring ...	1
16. Sheet of indiarubber, masticated ...	1	41. Cube of indiarubber ...	1
17. Ebonised tubing elbows ...	1	42. Ebonite eye sights ...	2
18. Whip and parasol handles (one each) ...	2	43. Ebonite international medal, gained by M. Silver (on card) ...	2
19. Paper knife ...	1	44. Galvanic battery ...	1
20. Ebonite tubing ...	2	45. Submarine telegraph cable ...	1
21. Vulcanised hose ...	1	46. Insulated wire coils (six sorts) ...	6
22. Ebonite car trumpet ...	1	47. Section of aerial cable ...	1
23. Ebonite stethoscope ...	1	48. Caoutchouc, four sticks, with insulated wire ...	4
24. Caustic holder ...	1		
25. Syringe ...	1		

## Illustrations of Ethnology.

### COLLECTION OF CURIOSITIES FROM THE FIJI ISLANDS.

Arrowroot and tapioca. Specimens of.	Native axe head.
Beads. String of native.	Native fishing line.
Bracelets. Pair of (mother-of-pearl).	Native canoe. Model of, with paddles and water scoop.
Cannibal fork.	Native spoon.
Cava bowl.	Native wigs (2).
Cava. Cloth for straining.	Native sun-shade.
Cava, smoked; and white Cava, sun-dried.	Necklace. White.
Specimens of.	Nose flute.
Cartridge box. Ornamental.	Sassafras. Specimen of.
Cloth, native. Printed piece of	Shells. Pair of (covered with coral).
Coconut water bottles (2).	Shells. Pair of (mother-of-pearl).
Coconut fibre. Specimens of, for making rope.	Tappa, white (or cloth). Piece of.
Cone shell.	Tappa. Specimens of, in the state of preparation.
Female dress. Native.	Tappa beater, with material for stamping the tappa cloth.
Female fishing costume.	Turtle. Part of inner shell of.
Fox. Skin of native flying.	Wasp's nest (made in an office at Louka).
Kaurie gum (used for lights).	Whisk. Black fly.
Kaurie gum. White.	
Knee band.	
Native umbrella.	

### AUSTRALIA:

Presented to the Trustees by A. Hughes, Wm. Thomas, and Herman Beckler, Esqrs.,  
Aboriginal Guardians.

1 Head and neck dress of the Portland natives.	4 Boomerangs.
1 Fishing net.	5 Shields.
2 Fishing baskets.	8 Spears.
1 Woman's dress.	3 Clubs.
1 Stone tomahawk.	1 Jug.

### FIJI ISLANDS.

Presented to the Trustees by J. B. Franklin, Esq.

13 Clubs.	2 Water bottles.
13 Waddies.	1 Wooden pillow. A collection of shells.

## FIJI ISLANDS.

Presented to the Trustees by the Rev. Thomas Williams, late a Missionary to Fiji Islands.

Aged woman's dress (iekie).  
Baskets (2).  
Branch of a trident spear.  
Child's dress (iekie).  
Clay beaters (3) used by potters.  
Club.  
Coconut yang-gona cup.  
Fan.  
Fishing net.  
Hand club (ai kola).  
Kilt, worn by both men and women.  
Knife for pruning bananas.  
Man's common dress.  
Mosquito curtain.  
Mosquito whip (roiroi).

Priest's comb.  
Piece of cloth from Flituna.  
Spear.  
Specimens of the manner in which the  
Fijian carpenters sew the planks of  
their canoes.  
Specimens of sinnet for lashing timbers.  
Specimen of fishing line.  
Specimen of fibre from coconut husk.  
Sail needle (a human bone).  
Turban or head dress.  
Water vessels (small and large).  
Yang-gona. Piece of (methyaticum root).  
Yang-gona cava bowl.

## HEBRIDES (NEW). COLLECTION OF ARTICLES FROM.

Presented to the Trustees by the Rev. A. Paton.

Bags, plaited by the natives.  
Bow and arrows, tipped with human bones,  
poisoned.  
Comb, also used as a fork.  
Club arrow, for killing birds.  
Dress of a chief of the islands of Aniteum  
and Tanna.  
Dress of a heathen female on the island of  
Tanna.  
Fish spears (2).

Household god, from the island of Tanna  
(a stone).  
Killing stone.  
Native money (shells, large and small).  
Teeth of the chiefs cooked and eaten,  
April 3rd, 1861.  
Trumpet, native (a large shell).  
War spear, large, tipped with human bones,  
poisoned.  
Yan god, from the island of Tanna (a stone).

## INDIAN ARMS, ETC., ETC.

Presented to the Trustees by the late Viscount Canning, late Governor-General of India.

53 Muskets (matchlocks).  
11 Musket barrels.  
2 Muskets (peculiar construction).  
12 Blunderbusses.  
9 Pistols.  
11 Spears.  
2 Battle-axes.  
9 Daggers.

10 Knives.  
61 Cavalry swords.  
2 Swords (long), steel gauntlet handles.  
10 Powder flasks.  
12 Shields (prepared leather).  
7 Bows (bamboo).  
30 Arrows (bamboo, tipped with steel).  
4 Wooden staves (carved).

SAVAGE ISLAND (lat. 19° S., long. 169° W., Pacific Ocean).

Presented to the Trustees by A. Brown, Esq.

6 Spears.

## TAHITI.

Presented to the Trustees by William O'Brien Smith, Esq

Piece of cloth, manufactured from the bark of trees,	Iron-wood sword. Piece of coral.
---	-------------------------------------

## TASMANIA.

Presented to the Trustees by Richard Sutcliffe, Esq.

Waddy, taken from the chief of the blacks on their surrender to Governor Arthur.

## VICTORIA.

Presented to the Trustees by John Hogan, Esq.

1 Boomerang.	1 Native-made opossum rug.	3 Spears, jagged.
1 Lee angle.	8 Spears.	1 Waddy.
2 Shields.		3 Wimmeras.

## List of Paintings

EXHIBITED IN THE TEMPORARY PICTURE GALLERY,

IN THE NORTH WING OF THE LIBRARY.

---

1. ROSEBUD OF ENGLAND. Painted by Baxter.

2. ROSE OF ENGLAND. Painted by Baxter.

3. LA BELLE YSEULT. Painted by Bedford.

"Then the king (Anguish, of Ireland) for great favor made Sir Tramtrist (Tristram) to bee put in his daughter's ward and keeping, because shew was a noble surjon. And so when she had searched his wound, found in the bottom of his wound that there was poyson, and within a little while she healed him, and therefore Tramtrist cast great love to La Beule Isoude, for she was at that time the fairest lady of the world, and there Sir Tramtrist learned her to harpe, and she began to have a great fantesie unto Sir Tramtrist."—Wright, Hist. of K. Arthur, vol. ii. 17.

4. SCENE ON THE ICE AT STOCKHOLM. Painted by Cederberg.

Presented to the Trustees by F. Cederberg, Esq.

5. BUFFALO RANGES (OVENS DISTRICT). Painted by Chevalier.

6. PORTRAIT OF DR. MAUND. Painted by Chevalier.

Presented to the Trustees by Miss Maund.

7. DEPARTURE OF THE PILGRIM FATHERS. Painted by Cope.

"The conditions having been mutually agreed on betwixt the company, the merchants and the Leyden agents returned with the two vessels to Delft Haven, the port of Leyden. On their arrival, all needful preparations were speedily made; and on the twenty-first day of July, 1620, the whole congregation met for humiliation and prayer, when Mr. Robinson preached, with deep emotion, from Ezra viii. 21, 22.

After the solemnities of the day were closed, the members of the church who were to remain at Leyden 'feasted us that were to go,' observes Mr. Winslow, 'at our pastor's house, being large, where we refreshed ourselves, after tears with singing of psalms, making joyful melody in our hearts, as well as with the voice, there being many of the congregation very expert in music; and indeed it was the sweetest melody that ever mine ears heard. After this they accompanied us to Delft Haven, where we were to embark, and there feasted us again; and after prayer, performed by our pastor, where a flood of tears was poured out, they accompanied us to the ship, but were not able to speak one to another for the abundance of sorrow to part. But we only going aboard (the ship lying to the quay and ready to set sail, the wind being fair) we gave them a volley of small shot and three pieces of ordnance, and so, lifting up our hands to each other, and hearts for each other to the Lord our God, we departed, and found his presence with us in the midst of our manifold straits He carried us through.' . . . The pilgrims had a prosperous voyage to Southampton, where the *Mayflower* was awaiting them."

Works of Robinson, the Pilgrim Father, vol. i. 41, 46, 47.

## 8. BUNYAN IN PRISON. Painted by Folingsby.

Bunyan, John, born at Elstow, near Bedford, in 1628, was indicted and committed to Bedford Jail, November 12th, 1660, as a "common upholder of several unlawful meetings and conventicles, to the great disturbance and distraction of the good subjects of this kingdom." He had by his wife four children, one of whom, named Mary, was blind. This daughter, he said, lay nearer his heart whilst he was in prison than all the rest; and that the thought of her enduring hardship would be sometimes almost sufficient to break his heart. He is here represented with his daughter Mary by his side, preaching to his fellow-prisoners. He might have had his liberty if he would have engaged not to preach any more; but Bunyan was too sincere in his purpose, and too deeply impressed with the reality of his call to the work to enter into any such engagement. He remained, in consequence, a prisoner, as he expressed it, for conscience sake till 1672. Prisons were then very different places, and prisoners very differently treated to what they are now; but Bunyan seems on the whole to have met with as much consideration as was compatible with imprisonment at all. From the first he used to preach in the jail, then crowded with persons in custody for attending at a conventicle. For the maintenance of his family he was allowed to make tagged thread-laces; he had the free use of his "prison library," the Bible and the Book of Martyrs, and of writing materials. During the later years of his imprisonment he was permitted to go into the town as often as he pleased. On one occasion he even made a journey to London, though for permitting that the jailer received a severe censure. He died in London, of a fever, 1688, aged 60.

The lines on the wall are—

Doth the owle to them appeare,  
Which put them all into a feare;  
Will not the man in treble crown  
Fright the owle unto the ground.

## 9. FERN GATHERER. Painted by Herdman.

## 10. HORSES, PIGS, &amp;c. Painted by Hering.

## 11. DEPART DU FIANCÉ. Painted by Köller.

## 12. WATERGATE BAY. Painted by Mogford.

## 13. SCENE ON THE HUDSON. Painted by Sonntag.

Presented to the Trustees by John R. Ricards, Esq.

## 14. FRENCH ARTISTS IN A SPANISH POSADA. Painted by Vibert.

## 15. ITALIAN FAMILY. Painted by Williams.

## ENGRAVINGS.

## 1. ALLIED GENERALS WITH THEIR STAFF BEFORE SEBASTOPOL.

By Barker.

Presented to the Trustees by Henry Sewell, Esq.

## 2. PURSUIT OF PLEASURE. By Paton.

Presented to the Trustees by Thomas Russell, Esq.







